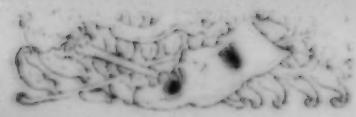


THE NEW YORK



DRAMATIC MIRROR.

VOL. XXVI. No. 65.

NEW YORK: SATURDAY, JULY 4, 1891.

PRICE TEN CENTS.



DORA WILEY.

AT THE THEATRES.

Plants, twinkling lights, the agreeable strains of the Hungarian band, and the certainty that if there is any breeze stirring it will react that picturesquesque, combine to make the Casino roof garden a popular resort these Summer nights. Apollo continues to enjoy favor. On last Thursday night the fiftieth performance was celebrated and an extremely pretty souvenir was given out. It consisted of a set of celluloid tablets, on which artistic photographs were painted, including a view of the exterior of the Casino and excellent portraits in their Apollo costumes of Lillian Russell, Louise Beaudet, Grace Golden, Eva Pavenport, the shapely Schuetz, the comic De Angelis and the eccentric Stevens. The revival of *The Grand Duchess* is in active preparation. It will be begun one week from next Monday.

Last week Wang also had its fiftieth anniversary, which drew a large audience to the Broadway. One of the prettiest souvenirs ever devised by managerial ingenuity was issued to commemorate the occasion. It was in the form of a small silvered banjo, whose neck bore a miniature thermometer. The banjo suggested the instrumental divertissement in the last act of the opera, while the mercury showed each visitor that the temperature of the cool Broadway was far more comfortable than that of the street.

Omene's stay at Palmer's in *The Tar and the Tartar* was brief. Her withdrawal was not so much the fault of the dancer as it was the fault of her dance. Omene's gyrations and dress—or lack of dress—were modified by direction of the management, and as a natural result the writhing movements that delight the pacha when he feels inclined to paint the harem a bright red, became a constrained and highly proper exhibition, which disappointed the curious public. Omene consequently gave up the engagement. She will appear next week at Koster and Bial's, where possibly the *danses du ventre* will be permitted in all the abandonment that tickled the jaded fancy of the Paris *gourmets* not long ago. *The Tar and the Tartar* goes merrily on, nevertheless, its fiftieth and souvenir night having been reached last (Monday) evening.

The Merchant put up the shutters at the Madison Square on Saturday night, and the theatre will remain closed until Jane is ready for production, which will be on Aug. 3. Miss Morton's clever play gave pleasure to the audiences that witnessed it; nevertheless, the receipts during its run were not large.

Don Juan did not attract sufficiently well at the Garden Theatre to justify its longer continuance, and therefore, while preparing for a new production Mr. Mansfield will try the virtue of his repertoire. He announces that until further notice he will give *Prince Karl* on Mondays, Saturday afternoons and evenings; *Beau Brummell* on Tuesdays, *Don Juan* on Wednesdays and Fridays and *A Parisian Romance* on Thursdays. This rapid fire of all his ammunition will perhaps fix public attention on his engagement at the Garden.

There will be similarly frequent changes of programme at the Grand Opera House during this the final week of Impresario Morrissey's season of English opera. Last night (Monday) *Il Trovatore* was presented. Tonight *Faust* will be sung; on Wednesday afternoon, *Il Trovatore* will be repeated, and in the evening there will be a performance of *The Bohemian Girl*; the rest of the week will be devoted to Auber's *Fra Diavolo*, which will be something of a novelty, since it has not been given in this city in English in fifteen years.

The announcement that this is the last week of Carmencita's protracted engagement at Koster and Bial's should suffice to crowd that popular resort. On Monday night she appeared in several of her favorite dances. Peggy Pryde sang and danced; the Austin Sisters gave their remarkable trapeze performance; while several celebrated specialists filled out the variety department of the programme. A new burlesque operetta called *Ve Olden Times*, put on by Gus Bruno, was presented for the first time.

Tony Pastor's Theatre is enlivened this week with the Hibernian drolleries of Harry Kornell. Lottie Gilson, Musical Dale and Clark and Williams also contribute their share in an amusing variety performance. An extra holiday matinee is announced for July 4.

NEW BLOOD FOR LATER ON.

During the coming season, Hallen and Hart will be under the management of James Jay Brady, one of the most capable of our younger managers. It is likely that this new arrangement will be eminently satisfactory to all concerned.

Messrs. Hallen and Hart will continue to play their success, *Later On*. The piece has been entirely revised, however, and everything connected with it will be new, the supporting company included, except for John

E. McWade and Ada Sommers, who will remain.

Mr. Brady has booked a season of thirty-five weeks for his attraction. California will be included in the tour.

DORA WILEY.

Dora Wiley, who has won the *soubriquet* of "the sweet singer of Maine," is the subject of our first-page portrait this week. She has enjoyed an active and successful career.

She was born in Bucksport, Me. When she was twelve years old her parents removed to Portland in the same State, where she studied music under Mrs. Lizzie Merrill. During her residence in that city she sang in the choir of Bishop Bacon's church. At the age of fourteen she made her professional debut in the City Hall. Soon after, with her parents, she went to Chelsea, where she sang in the Mt. Bellingham and Central churches, and in concert and oratorio.

Miss Wiley next pursued her vocal studies with Fanny Frazer Foster and Madame Radersdorff (the mother of Richard Mansfield). Her operatic debut was made in Maritana with the Boston English Opera company.

After that Miss Wiley toured the country with the Boston Philharmonic Club, the Sol Smith Russell Concert company, and the Haverly, Norcross, Conley-Barton, and Carlton Opera companies, and the Wiley-Golden company.

Miss Wiley was engaged and announced to appear with the original Boston Ideals—now the Bostonians—for the part of Josephine in *Pinafore*, but having another engagement offered, and regarding the Ideals—which had been organized for a three weeks' existence merely—as a dubious experiment she canceled the arrangement. But the Ideals were destined to endure many years.

Miss Wiley made a thorough study of grand opera and oratorio. Included in her repertoire are twelve oratorios and thirty-five operas—in all of which she has sung. She appeared many times with the Boylston Club of Boston, under George L. Adams' direction.

She has traveled extensively. She made a sixteen week's tour of Great Britain in opera; sang in concerts at Covent Garden, London, and filled a pantomime engagement at Captain Bambridge's Theatre Royal, Manchester. She met with pronounced success also in Australia, where she gave concerts and sang in opera.

Miss Wiley possesses a voice of remarkable compass. Its range extends from f below to f above the staff. She has composed a dozen or more songs, five of which have been published. Her waltz song, "The Ferryman," has achieved much popularity. Every Boston boy whistles it and it is a part of the repertoire of every itinerant band in the Hub.

A few days ago Miss Wiley received a flattering offer to appear in London, but she has declined it, because her next season's plans are completed, and she is determined to try her future at starring before she crosses the ocean again. She has engaged an excellent company for her support, and she is confident of the success of *Vera*, her new operatic comedy. Her season will open at Bucksport, Me., her birth-place ("just for luck," as she says) on Aug. 21.

AUGUSTUS THOMAS BUSY.

Augustus Thomas, looking exasperatingly cool and buoyant, sat in the lobby of the Oriental Hotel and chatted with a representative of *The Mirror*.

"Sydney Rosenfeld and I have contracted to complete a play for Nat C. Goodwin for season after next. It will be a comedy and will contain a little less farce than Mr. Goodwin has been accustomed to."

"I think that for this comedy that Mr. Rosenfeld and I are to write for Mr. Goodwin, we get the largest pay that has ever been given for an American play: \$5,000 is paid to us before the first night, and a large royalty will be given us for each performance. Shenandoah has the reputation of having brought its author more money than any other dramatist has made by one play. I have seen the statements of the Shenandoah royalties, and I can say that the royalties that Mr. Rosenfeld and I will receive from Mr. Goodwin will be larger."

"Have you any other plays on the stocks?"

"I have another play under way for A. M. Palmer. I have submitted the ideas to him, and he thinks they will make as novel a play as *Alabama*."

"Where will the scenes be laid?"

"All that I can yet say concerning the play is that it will be thoroughly American, and that it will be produced next Spring—about a year from the time *Alabama* was first produced. I am writing it to fit the same cast that acted *Alabama*."

"Is that all you are doing with your pen?" asked the interviewer.

"Well, to confess all, I am writing for my own amusement an American libretto. This is as an experiment to see what can be done at present with an American subject."

Perhaps, some day, the public will have a chance to say whether my libretto amuses them. If they ever do, the score will be by Robyn, a young St. Louis man, with plenty of talent. He is the author of the songs, "Nancy," "You," and "Answer," which Lillian Russell interpolates and receives encores for in *Apollo*.

"Are you to be in town all Summer at work on your plays" interposed the reporter.

"Oh, no. I shall get out of the hot city in a very few days. G. W. Presberry, the stage manager of the Madison Square Theatre, has invited me to pass the Summer at his pretty cottage on the Maine coast, two hours further down the shore than Bath. Mr. Presberry has been so good as to say that he would like to have me visit him until September, and I have taken him at his word."

OFLYNN IN MEXICO.

Alfred Kely has been engaged as the comedian of *OFLYNN* in Mexico. Manager W. S. Dibble writes that he thinks he has made a wise selection in securing the popular actor, as his laugh-producing properties and his humorous announcements before the curtain are well-known throughout the country. The curtain talk is to be one of the features of the *OFLYNN* in Mexico performances.

Manager Dibble is making elaborate preparation for this production, for which special scenery is being painted. The lithographs include numerous artistic designs.

The piece is to be billed in the same manner that Mr. Kely employed in advertising *Casey's Troubles*, which Manager Dibble says will be thoroughly original and pretty certain to catch the fleeting dollar."

EVERYTHING NEW EXCEPT REILLY

James Reilly will begin his fourth annual starring tour at the Bijou Opera House in Pittsburgh on Aug. 24, with *The Broom-Maker*.

Since last season the play has been reconstructed and rewritten by the authors, Messrs. Whitmark and Hawkins. The dialogue has been made brighter and the action quickened so that the star is certain that he has now one of the best as well as one of the most pleasing of contemporary musical comedies.

For the new season, Mr. Reilly has greatly strengthened and improved his company. The remarkable child actors—Little Hans and Etta—have been retained, and they will be seen and heard in new songs and specialties.

"Everything will be new," says Mr. Reilly.

Liebler and Mass will contribute new lithographic wall and window work. Seavey will paint new scenery. Last, but not least, I shall have a new manager."

W. J. Benedict is to control the tour. He says that none but first-class theatres will be played. The season will cover forty weeks. All the principal cities will be visited, and a trip to California is among the probabilities.

A NEW SOUTHERN PLAY.

A reporter called at the Coleman House to interview Sandford A. Cohen respecting the managerial plans of James O'Neill, and the new play which it was reported he purchased one day last week.

"I booked nearly all my time," said Mr. Cohen, "before leaving New York for my home in the South, and now I am busy with my work in connection with the Piedmont Exhibition at Atlanta. Mr. O'Neill is in the next room, and he will be pleased to give you all the information to be had regarding the new play."

A party of Mr. O'Neill's friends had just been hearing the piece read by one of its authors, and enthusiastic approval was pictured on their faces. The title of it is *The New South*, and it is the joint work of Francis Reiman and Louis Ludovisi.

Said a level-headed man who had listened to the drama:

"Of course it is the most difficult thing in the world to judge in advance of the acting qualities of a play, but if novelty, strong situations, and a picturesque *local* are factors in the success of such a work, *The New South's* reception can be accurately predicted. Mr. O'Neill's part is full of fine opportunities, and I shall be greatly mistaken if he does not secure a lasting success in it equal to that he enjoyed in *Monte Cristo*."

"The play, as the title suggests, deals with Southern life, but it is entirely different in incidents and construction from anything that has been presented in this country in a long time. Although it is laid in the same section as *Alabama*, its atmosphere is entirely different."

Mr. O'Neill says that in addition to this play he will occasionally appear in *Monte Cristo* in places where its drawing powers give no sign of ever diminishing.

"Many of my friends," said he, "are desirous to have me enter the legitimate field, and in the near future I may gratify them."

It is my earnest ambition, I will frankly confess, to devote myself to that class of work."

Mr. O'Neill will remain in New London during the Summer. His company will be engaged with a view to their special adaptability to a number of plays.

MATTERS OF FACT.

A first-class company is wanted for the Nebraska City Exposition, which begins on Aug. 31 and closes on Sept. 14. Communications may be addressed to Bogart and Knee, 522 Central Avenue, Nebraska City.

J. H. Laine can be engaged as advance agent or business manager. For the past five years Mr. Laine has been connected with Gilmore's Band, Strauss' orchestra and the U. S. Marine Band of Washington.

The New Opera House at Jersey City will open its season in September. Managers desiring time may apply to Frank V. Hawley at Taylor's Exchange.

Neil O'Brien has been engaged for Charles Frohman's Mr. Wilkinson's Widows company.

The new People's Theatre at Atlanta, Ga., is the only theatre in that city on the ground floor, and is first-class in every respect. Manager E. W. Kleibacker has open time for next season for good attractions.

Captain Lowden, manager of the new People's Theatre, New Orleans, has no reason to complain. He has secured some of the best attractions that will visit New Orleans next season. The house is located right in the very heart of the theatregoing population. He will remain in New York for some weeks yet, and he can be found in his office at Taylor's Exchange.

Arthur Forrest is open for offers for next season for leading business.

C. B. Demarest and Company, of 272 Kent Avenue, Brooklyn, have 750 upholstered crimson plush chairs for sale. These chairs, which have been lately in use in the Grand Opera House, Chicago, are in good condition. They will be sold cheap.

Capt. James C. Michie, manager of the Memorial Hall, National Military Home, Ohio, is now ready to book attractions for next season on a certainty.

Z. and L. Rosenthal, of 49 West Twenty-eighth Street, have something like a "corner" in theatrical typewriting. From appearances they must turn out more work in a day than the average establishment does in a week. This is undoubtedly due to the prompt manner in which they execute their orders. They aim never to disappoint a customer.

Harry Hotto, who for many seasons played the same characters in Arthur Rehan's company that James Lewis plays in Daly's company, is open for an engagement for next season.

Tillie Jardyn, the soprano, may be addressed in care of Marks and Norman, 25 West Thirtieth Street.

Managers are requested to take notice that a new theatre is now being erected at San Diego, Cal. It will be ready for business by Dec. 1, 1891. John C. Fisher is the manager.

The Urichsville Opera House, at Urichsville, Ohio, is the only theatre in that city Elvin and Van Ostran, the managers, are now booking for next season.

William J. Mills, character singing comedian and specialty artist, is at liberty. He may be addressed at 325 East Fourteenth Street.

The Sterling Opera House at Birmingham, Conn., has a population of 25,000 to draw from, and the capacity of the house is 1,000. George M. Johnson, the manager, is now booking for next season.

J. M. Buckner will be a member of Gus Williams' Keppler's Fortune company next season.

The Eleventh Avenue Opera House at Altoona, Pa., is the only theatre in that city. Manager E. D. Griswold says that Altoona is one of the best show towns in Pennsylvania. He is now booking for next season.

P. B. Haber, of the Printing House, Fond du Lac, Wis., claims to supply managers with the cheapest dates and three-sheets on earth.

Managers wishing to secure a very convenient hall, 50x24 feet, fitted with stage and piano for rehearsals, should apply to Warde Bingley, 8 Union Square.

A good attraction is wanted to open the new Lansing Theatre, Lincoln, Neb., for week of Nov. 23, either on percentage or guarantee. This theatre has just been completed at a cost of nearly \$200,000. It has a seating capacity of 1,500 and is the only ground floor theatre in Lincoln. E. A. Church, its manager, is now at 38 West Twenty-eighth Street booking for next season.

Annie Lewis has received a flattering offer from Jacob Litt to become a joint stellar feature with Ole Olson, of the Von Yonson company. Miss Lewis is one of the cleverest soubrettes on the stage to-day, and unless we greatly mistake she possesses a capacity for work of a serious order as well.

PROFESSIONAL BOXES.



We present above a portrait of Charles R. Pope, who has represented the United States as consul at Toronto during the Harrison administration. Mr. Pope was a fine actor and he has made a fine consul, lending dignity and ability of a superior order to his office. He passed through the city last week on his way to New Haven to attend the Yale anniversary and the intercollegiate races at New London. Mr. Pope is a noted Shakespearean scholar. His replies to Ignatius Donnelly in the Bacon discussion conducted in these columns attracted attention last year.

DAVID BELASCO will rehearse Jane at the Madison Square.

ALFRED KEW has replaced George W. Summis as manager for Richard Mansfield.

E. T. SIEFSON has engaged Edwin Phillips for his Summer stock at Newark. Mr. Phillips is a graduate of the Lawrence School of Acting.

E-THUR C. MOORE, the step-daughter of Charles T. Ellis, has signed to play in Money Mad next season. Miss Moore is spending the Summer at Bloomingburg in the Shawangunk mountains.

MAX GAILLARD, the favorite comedienne, is looking for a next season's engagement. She has done much clever work during her career.

HENRY GREENWALL has booked thirty-five weeks for next season at his Grand Opera House, New Orleans.

A forty weeks season has been booked for The Little Tycoon company. The comic opera may come to this city for a run the latter part of next season.

MAX MERRICK, a pretty girl and capable actress, has been added to Jacob Litt's stock company at St. Paul.

ODGEN STEVENS has been engaged by Sydney R. Ellis as leading man of Charles A. Gardner's company. Eva Byron will be the leading lady, and C. J. Walker will be the advance agent for Mr. Gardner next season.

The scenery for Ve Earlie Trouble a Romance of '76, Henry Guy Carleton's comedy, which will open at the Boston Museum, will be made from designs by W. H. Day.

HARRY WATCHAM, who has been in advance of The Old Homestead for two seasons, has abandoned theatrical life. He will be connected with the management of the Hotel Metropole, at Denver, Col. He leaves this city for Denver this week.

SIMSON AND BOYCE'S Boston Ideal Concert company will make a short tour of the New York Summer resorts, beginning at Syracuse on July 12. The troupe includes the Commonwealth Glee Singers, of Boston; Jenny Corea, soprano; Eva Bartlett, Macey, reader and pianist, and Dudley H. Prescott, humorist.

MAX IRWIN'S part of Bidelia Dolan in A Straight Tip will be played next season by Mary Bird.

ROSE COGHLAN has engaged Helen Russell to play leading parts in her company next season.

eva MOUNTFORD announces that she will appear in a new version of East Lynne the coming season, and she is surprised because Ada Gray feels that the piece is hers, if not by legal right at least by long usage. Professional courtesy and consideration are not important features in some actors' calculations nowadays.

J. Z. LITTLE has a new play called The Golden Nugget, which he will appear in next season. Mr. Little's tour will be directed by Charles Seymour.

The automatic piano company gave a musical at the Brunswick last Thursday afternoon. A. B. De Frece, the noted organizer, was the host.

IRENE KENT's company is complete. Josh Ogden, the manager, sums up by saying: "I am satisfied." That means that time is filled.

It is Charles Frohman's plan to make the comedy company which he will present all next season at Herrmann's Theatre a permanent institution. Henry E. Dixey and Mrs. Dion Boucicault will be the leading people in the organization.

CHARLES H. BICKS, in advance of The Rag Baby, reached Salt Lake City last week, and was taken ill with typhoid fever.

DR. KIM MARTINEZ (Mrs. William Mandeville) has been seriously ill at her home on Twenty-seventh Street. She is now, however, rapidly recovering.

JOHN E. KELLERD is mentioned as the actor who will impersonate Abraham Lincoln in Lincoln, the play which McKee Rankin and Archibald Gordon have written. If Mr. Kellerd bears any slight resemblance to Lincoln it is probably purely facial.

GEORGE W. SAWYER, who has been acting as manager for Richard Mansfield, gives up that post because he wishes to devote his sole attention to the next season of Dr. Bill. Mr. Mansfield's ex-acting managers are as thick as the leaves of Vallambrosa.

The light comedy part in The Stowaway next season will be played by Jerome Kingsbury, who last season acted Swoffer and Lord St. John Brompton with the Aunt Jack company.

NEXT week, which will be the last of the season at the Harlem Theatre, will be devoted to a production of Kathleen Mavourneen. On Tuesday night Manager Wilson Arnold will take a benefit.

SIMMONS AND BROWN have completed the company that will support William Barry the coming season in McKenna's Flirtation and A Scandal in High Life. It comprises Robert McNair, W. T. Sheehan, Ted Piper, Danny Williams, William Barry, Jr., Paul McDonald, Mollie Sherwood, Emily Kean, Tillie Shields, Lydia Barry, the Arlington Sisters, Annie Summers, Sadie Thompson and Flossie Norman.

FRANKIE McWILLIAMS, formerly with The County Fair company, has been engaged by Alexander Comstock as one of the sixteen soubrettes for A High Roller.

KATE PURSELL is to open her next season's tour in Providence, R. I., early in September. In addition to The Queen of the Plains she will be seen in her new play, A Woman's Hero.

TONY GRAY has signed with McCarthy's Mishaps.

FLORENCE HASTINGS and Augustus Mortimer will be members of Little's World company the coming season.

THE COUNTY FAIR, which will run all Summer at Hooley's Theatre, Chicago, is called "a double production." Six horses are used. The cast also includes Marie Bates, Robert Fisher, Charles Jackson, Fitzhugh Smith, Ella Sanisbury and Margaret May.

Last week an error occurred in our interview with Mr. Landis, of Sosman and Landis, the Chicago scenic artists. In speaking of the growth of his business Mr. Landis was made to say that last year the receipts were \$40,000 and this year he expected to touch \$50,000. What Mr. Landis did say was that last year the firm took in \$125,000 and that this year they counted on raising the figure to \$150,000. As a matter of fact they pay out \$40,000 annually in salaries alone.

THE LITTLE TYCOON will be Manager Fleischman's next season's opening attraction at his Park Theatre, Philadelphia. The opera will have a five weeks' run in that city next Spring.

BASIL MOSS has signed with Pearl Eyttinge.

FANNY MINTY, who will play the leading part in The Old, Old Story, will Summer in Minnesota. Bertine Robinson, of the same company, has gone to Geauga Lake, near Cleveland, while Isabel Martin is located in Minneapolis.

HOWARD E. MORGAN has been engaged by West and Sabel for The Old, Old Story.

ROBERT GRAY left in distress an opera company he had organized to open at the South Street Theatre, Philadelphia. The company was to have opened last week but Gray disappeared a few days before, and the members are out two weeks' time and expenses for rehearsals, beside the engagement.

LAST Wednesday Asa R. Waterman was convicted of manslaughter in the first degree by a Brooklyn jury. It was his second trial, the first having ended in a disagreement. Waterman was a manager. In April, 1890, he shot Peter Moran in Williamsburg.

MARION ELMORE, of Litt's stock company at St. Paul, is one of the soubrettes that have received an offer from H. S. Taylor to star in A Mile a Minute next season.

FREDERICK PAULING says that the gaming incident in The Struggle of Life was not suggested by the Tranby Croft scandal, although it resembles it strikingly. The piece was written thirty years ago.

It is stated that one of the London theatrical clubs has decided to give a testimonial to Mr. and Mrs. Arthur Dacre. It's an ill wind, etc.

THE GRAND DUCHESS will be revived at the Casino one week from Monday next.

The Casino and Broadway have both dispensed with the expensive luxuries of Saturday matinees for the rest of the heated term.

WHITE driving a light wagon in Central Park on Saturday H. R. Jacobs' collided with another vehicle and was thrown out. Except for a slight scratch on the face he escaped unharmed.

"CONSTANT READER" You are wrong. The Columbia Ballet at the Eden Music was not recruited from the Home for the Aged.

JAMES A. HENKE has finished the play, My Colleen, in which Tony Farrell will star next season. Mr. Henke considers that this play is the effort of his life. What kind of an effort is not stated, but we take it that in the direction of the best is implied. In addition My Colleen is said to be unlike any other Irish drama. This is glad-some tidings, as Irish dramas have hitherto had a habit of being strikingly similar. Thirty weeks have already been booked for the play.

MARY LEVINE, the understudy of Anna O'Keefe and one of the prettiest of Wang's step-daughters, has been engaged to appear in A High Roller at the Bijou.

PHOTOGRAPHS of Richard Mansfield in his various characters, framed in antique wood, line the wall of the Garden Theatre office. As the fair, photographed face of Lillian Russell is hung close to Mr. Mansfield as Richard III, the onlooker is irresistibly reminded of the beauty and the beast.

BERT THAYER has signed with A Breezy Time company.

THE topical song, "Cawn't Do It You Know," made famous by comedian R. E. Graham, will again be heard with entirely new verses in next season's production of The Little Tycoon. During the opera's phenomenal run of nearly three years in Philadelphia, Mr. Graham, who is the original General Knickerbocker, never missed a performance.

ANSON POND will arrive from England this week.

TA-CHI-DETRA will be a member of the Lillian Russell Opera company.

SOL J. KING-SHERIDAN has been engaged by Henry Greenwall as musical director of The Little Tycoon company.

ROLAND REED came to town last Friday.

STRIKING lithographs for Rose Coghlan in Dorothy's Dilemma have been seen by the favored few.

ALICE FROST will make another starring tour. She will appear upon the great and rough road in September in a play which she has written herself. Word is received that strong financial backing will go on tour with Miss Frost. That will be a novelty, at least.

E. W. VARNEY writes to Gustave Frohman from Montreal: "There is a Summer company playing at the Rink here. They have advertised The Witch, or The Orphan of Prague. It is not your play, as a man plays The Witch, and doubles another part."

SHAW AND DELANO, of the Lyceum theatre, Detroit, have selected Von Vonson as the attraction to play their house for what is called Grand Army Week, beginning Aug. 5. This date is also the late of the opening of the Lyceum's season.

ZELMA RANSTON has been engaged for The Hustler.

THE LITTLE TYCOON will be sung on Thanksgiving Day in two towns: at a matinee in Circleville, O., and at an evening performance in Chillicothe, also Ohio. J. J. Rosenthal is responsible for this arrangement.

The Filott and Granger Opera company closed season at the Girard Avenue Theatre, Philadelphia, after a disastrous season of two weeks. The management vanished simultaneously with the week's receipts. The company got home the best way they could.

THE operatic season at Easton, Pa., lasted four days. The company has returned to this city.

FREDERICK PEEL, who has been representing Jacob Litt and Von Vonson in this city, will go to Duluth to-morrow (Wednesday) for the Summer.

J. A. SOLOMON is at Klaw and Erlanger's Exchange in the interest of the theatres at Bath and Wellsburg, N. Y.

KATE ROMAINE has been engaged to act in Grimes' Cellar Door. Beatrix Hamilton and Fred Darcy will remain with the Door.

MESSRS. DAVIS AND HENDRICKS report The President's tour to be booked well into next Spring. The President's cabinet have worked so well that the line of march leads through many of the best theatres in the best cities and towns of the country.

ACCORDING to the *Herald*, J. M. Hill has mortgaged his leases of the Standard and Union Square theatres, in order to fit the attachment placed on his restaurant at Boston by a firm of lithographers.

WALKER AND COMPANY, the lithographers, placed an attachment on J. M. Hill's restaurant in Boston last week.

TA-CHI-DETRA has made up his recent quarrel with James W. Morrissey—the last in a long series—and is again appearing with the English Opera company at the Grand Opera House this week.

WILLIAM MAYLING, a professional, saved a crowd of people from possible injury in St. Paul a few days ago by heroically stopping a team which created consternation by running away during a German festival.

A POLICEMAN found Howard P. Taylor, the dramatist, and a California actor named Frederick Mander, in a convivial condition on Seventh Avenue last Friday night. The policeman saw the actor pull Taylor's watch out of his pocket, and arrested them both. Justice Hogan fined Taylor ten dollars and held Smith in \$1,000 bail on a charge of highway robbery.

MARION MANGA returned on Saturday by the *Vermont*. She says she has made no definite plan, but there seems to be some likelihood that she will enter the cast of The Tar and the Tartar. J. B. Mason will join her here in August.

A new farce-comedy again that word—is called A Swell Affair. The proud originators of the olio are two: . . . John Haeger, of Terre Haute, Ind., and Mike—we beg pardon.

MIGUE O'BRIEN, dramatic critic of the Cincinnati *Times-News*. These two farce-comedy makers have come to town, and, having taken the managers by the horns, have disposed of A Swell Affair. It is mysteriously hinted that it will receive a metropolitan production in the Fall.

THE LITTLE TYCOON will be interpreted next season by the best company ever seen in that popular opera. R. E. Graham, the original and best General Knickerbocker, and whose recent big hit as Bon Bon Bonbon in The Sea King is fresh in the memory of theatrogoers, will head the company. Manager Harry Greenwall has given the clever comedian great inducements to postpone his starring tour of Larry the Lord another year to resume his old part. The Tycoon season will begin in Boston.

W. A. WHITECAR will be featured in The Vendetta the coming season, under E. W. Varney's management. Mr. Whitecar has played with such stars as Booth, Salvini and Jefferson, and his appearance as Count Romani in The Vendetta it is expected will add to his laurels. Mr. Varney promises that the play will be staged in a most elaborate manner. A novel feature will be the use of an exact counterpart of the search-light as it is used on the United States' men-of-war.

ELIA WARREN is busy studying the part of Rosalind, in which she will appear next season. Alfred Ayres will play Jaques.

DR. AUGUSTUS DIXY and his company came by special train on the Erie from Chicago to New York, leaving at noon on Sunday and arriving at noon yesterday. The company will sail for Hamburg on the *Friedrich Bismarck* on Aug. 13 to begin its twelve weeks' European tour. One week will be spent at the Lessing Theatre in Berlin, one week at the Vandeville in Paris and ten weeks at the Lyceum Theatre. Dr. Dixy's next season at the home theatre will begin about Nov. 25.

PATRIE HALL told a Philadelphia reporter last week that she had not washed her face in five years. She explained this remark by saying that in her toilet cold cream was made to take the place of cold water. Miss Hall's assertion that this substitution ensures a smooth complexion, may be warranted by her experience, but—well, the idea of bearing an unwashed face for five years is not especially fascinating.

HENRY J. PEARY is to be the stage manager and character actor of Pearl Eyttinge's company.

JOSEPH S. GIBBS, who has been engaged to play the title-role in Jim, the Westerner, is now in France. He writes that he will be in America by July 15. The company will also present A Wife's Honor, by Fitzgerald Murphy. The role of the wife will fall to Pauline Willard.

DOWN THE SLOPE is the title of a new sensational comedy-drama by Joseph W. Millikin and Albert Ellery Berg, and elaborate preparations are being made for its production during the coming season at Columbus, Ohio. The play is said to abound in new and original ideas in the way of mechanical, scenic and electrical effects. The action of the play is in and about the coal mines, showing the exterior and interior of a coal shaft in full operation. Mr. Millikin maintains that his forthcoming production will be that of a truly American play, containing a considerable element of effective comedy, refined specialties, and enjoyable instrumental and vocal quartettes. The piece is to be under his personal management and direction, and he is confident that Down the Slope will prove a sure winner. Mr. Millikin, by the way, was last season the master mechanist and electrician of The Limited Mail company.

GRACE O'DONNELL, of whom Jesse Williams is represented to have said "she is one of the best singers on the stage, outside of grand opera," has been engaged for Asleep and Awake. Negotiations are said to be pending with Will Rising, Stanley Macy and William Henry Rice for the same company.

THE NEW YORK DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per acute line.
Professional cards, 50 cents for three months.
Two-line "display" professional cards, 80 cents for three months; 85 for six months; 90 for one year.
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Reading notices marked "A," 50 cents per line.
Advertisements received until Monday evening.
Terms cash. Rate-cards and other particulars mailed on application.

SUBSCRIPTION:
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The Dramatic Mirror is sold in London at Low's Exchange, at Charing Cross, and at American Newspaper Agencies, at King William Street. In Paris, at the Grand Hotel Raspes and at Brantôme's, Avenue de l'Opéra.

Advertisements and Subscriptions received at the Paris office of The Mirror, at Rue de Rennes. The Trade supplied by all News Companies. Remittances should be made by check, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second Class Matter.

NEW YORK. - JULY 4, 1893.

* The Mirror has the Largest Dramatic Circulation in America.

CURRENT ABUSEMENTS.

BROADWAY THEATRE—Wing, 800.00.
CASINO—Astoria, 625.00.
GARDEN THEATRE—Richard Mansfield, 915.00.
GRAND OPERA HOUSE—Engle O'Brien, 80.00.
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PALMER'S THEATRE—The Earl and the Tartar, 80.00.
TOKY STORY—Variety, 80.00.

SUMMER SUBSCRIPTIONS.

Readers of The Mirror who are going to the seaside, the mountains, or Europe this Summer, can receive the paper regularly by availing themselves of our special short-term subscription rates, which are as follows:

Four weeks - - - - - 50 cents
Ten weeks - - - - - 8.00
Three months - - - - - 8.25

FALSE ECONOMY.

WE have recently published communications from several well-known music leaders respecting the subject of theatre orchestras.

Americans, who have the most beautiful theatres in the world, are compelled to listen to the worst music in the world during the *entr'actes*.

The public is apt to blame the musicians for this state of things; it has jumped to the superficial conclusion that poor leaders and unskilled executants are responsible for the tortures nightly inflicted on its innocent ears. Indeed, it has come to expect nothing else, and for good music it looks elsewhere than to the theatre.

The experienced and observing leaders that have endeavored to awaken interest in this subject in the hope of a possible reform, lay the blame to managerial neglect and parsimony, where it justly belongs.

The tailor cannot make a coat out of half the amount of cloth required, nor can the leader make music with the handful of musicians usually allotted to his guidance. Eight or nine players struggling vainly to fulfil the duties of a dozen or fifteen players present a pathetic spectacle of human failure.

Is it strange that laboring under these disadvantages, the leader becomes disgusted, his men get demoralized and the public regards the *entr'acte* music as a mild form of nuisance that must be quietly endured?

In other days—before the cheese-paring policy was adopted with respect to the artistic side of theatricals in order that the commercial side might be more liberally developed—music in the theatres was an enjoyable feature because the music was good. The leaders in the principal theatres became favorites like the actors, and their good work was frequently applauded and encored. The audience that applauded or encored the dreary cacophony of orchestral efforts of to-day would be set down as a body of lunatics. No

wonder that the ranks of the men that go out between the acts are receiving large numbers of new recruits every season. A modern theatre orchestra is a sufficient excuse for driving men to drink, not to say suicide.

Managers spend large sums of money on decorations, carpets, electric lights, upholstering. These investments are designed to make their theatres comfortable and attractive. Why do they not see that, apart from any higher consideration, to provide good music is simply to carry out the same idea in a more important direction? Their theory that the public cares naught for the music is as untenable as any other theory that has not been subjected to experiment.

There is not a particle of doubt that every manager that gives his patrons the benefit of a skilled and adequate orchestra will find the extra outlay more than returned in increased patronage in and the solidification of his theatre in the good graces of the public.

THE SUMMER OPERA "SNAP."

DURING the past week half-a-dozen so-called "Summer opera companies" suddenly went to pieces, and as many tales of misplaced confidence, managerial duplicity and public indifference were brought to town from the various scenes of disaster and related in graphic terms by the victims.

The Summer opera business is being overdone—there can be no question about that. Encouraged by the comparative prosperity of the companies located in the larger cities, sanguine mosquito managers have organized troupes of second class performers and located for the entire heated term in small communities, in blissful expectation of coming out ahead.

As a matter of fact, almost without exception these Summer "snaps"—presenting stale pieces and inferior singers—are playing to bad business. Besides the companies that have already gone under, we are in a position to say that several more are trembling on the verge of collapse, and will hold out but a little longer.

There's music in the air, from Maine to California; but its pecuniary value is not what it is cracked up to be, mark you that.

COMPLACENT INCONSISTENCY

THE discrepancies between the criticisms of a first-night performance of a play in the daily papers and the comments that are made in paragraphic form during the course of its run in the same columns are amusing, if not misleading.

It frequently happens that a critic finds occasion to censure the author, the actors and the manager. But after his review has appeared the critical spirit vanishes. The following Sunday—and indeed, every Sunday thereafter during the continuance of the piece—he inserts paragraphs calculated to show his good-natured disposition to help it along, and in the majority of cases they are completely at variance with the opinions he expressed originally. He seems to think that when the *premiere* is passed he has done his whole duty to art and to the public, and that thereafter he is privileged to belie his own judgment and to be as inconsistent as possible.

It may be that these subsequent paragraphs are not intended to influence the public. It may be that they are regarded merely as reciprocal courtesies to the theatres, or a recognition of the value of their advertising favors. Of course, if newspaper readers understand it in this way they will not place reliance on these contradictory statements, and no great harm will be done by what the public looks upon as amiable fictions.

On the other hand, the daily newspapers of this city frequently inveigh against what they term the dishonest practice by managers of mutilating and garbling their opinions of plays for use in out-of-town advertisements. One of these papers on Sunday last threatened to expose certain persons that it charged with this form of deception.

As a matter of fact no manager need mutilate or garble what the papers say of his production in order to obtain quotable lines for his posters and advance work in other cities. No matter how severe the original criticism, if he waits patiently he will be able to secure an extract sufficiently glowing to merit the distinction of the heaviest display type. The puff-subsequent is a matter of course, and he can make the metropolitan press say pretty

much anything he likes by selecting from its inevitably varied utterances on the subject.

If the newspapers of this town are really annoyed because their first impressions of a performance are not always reproduced in the advertisements, let them be consistent in all that they print about it in following issues, or, if that be impracticable, let them state publicly the fact that their criticisms are genuine and their paragraphs are not.

A VERY GLORIOUS FOURTH

DRAMATIC professionals will be able to celebrate the Glorious Fourth this year with more than ordinary enthusiasm.

England is just now mourning the fact that her managers and actors are neglecting the native dramatic product and pinning their faith chiefly to French successes and to "revivals."

France's first dramatist has been coddled and tempted into writing a play for an American company that will be an old story to Broadway long before it can be discussed on the Boulevards.

Germany has sent her best actors and singers to our shores, and we are about to send Dr. Daly and his comedians to Germany. That is one of our ways of getting even for the embargo on the American hog.

We have at last made a demand for plays of American life by American authors, and the native dramatist (although it must be confessed frankly he has not yet done much to merit his sudden exaltation) is at last "on top." We cannot recall a time when the play-market was so crowded with would-be buyers as it is to-day, and nearly every one of these customers is asking for wares that bear the stamp of home manufacture.

Surely, these are excellent reasons why members of the profession should celebrate heartily on Independence Day, not to speak of the incentive contained in the comforting knowledge that this is God's country, and they are in it.

PERSONAL.

MORRIS.—Felix Morris is taking his summer outing on his farm at Oconomowoc, Wis.

FULLER.—Edward Fuller, dramatic critic of the Boston Post, has been quite ill, and is now only just able to be out and about again.

BUNNELL.—G. B. Bunnell will sail for Europe in a few weeks. He says that he will combine business with pleasure. Mr. Bunnell will return to New Haven in time for the opening of his three theatres in September.

SOTHERN.—E. H. Sothern is at Stamford, Conn. He looks thin—a memento of his season's hard work.

HORNBLow.—Arthur Hornblow sailed for England last Wednesday on the Majestic. He will spend ten days in Paris and several weeks in London, returning in August.

AKERSTROM.—Ulla Akerstrom is at work on a new play in which she will appear herself. Two acts have been finished. Miss Akerstrom is now at her home in Chicago. A couple of weeks hence she is going to the Straits of Mackinaw where she will enjoy the cool breezes during July and August.

IRVING.—Nothing lately has been heard of the projected American visit of Henry Irving, as the guest of Dr. Augustin Daly. The prefix, it must be explained, accords with the honor recently conferred by a Chicago seat of learning upon the manager in the form of a degree in return for free performances given.

WAINWRIGHT.—Marie Wainwright has engaged her entire company for Amy Robsart. She will leave this city in a fortnight for a yachting trip to Bar Harbor.

RUSSELL.—Sol Smith Russell has bravely passed through the ordeal of making a speech before the Clover Club of Philadelphia.

TESTA.—Henry Testa, who will appear in The Vendetta next season, is the son of Fanny Natali Testa. That once well-known opera singer died recently in Mexico. She is remembered in New York as having appeared in other days with such artists as Lagrange, Ronconi, Tambril and Di Murska.

PAULDING.—Frederick Paulding will be Joseph Jefferson's guest at Buzzard's Bay in August.

STONE.—E. G. Stone is rapidly booking Lillian Lewis' tour. She will play several weeks down South. Mr. Stone is understood to be negotiating for an important attraction, particulars regarding which he withholds for the present.

TEAL.—Ben Teal has rented a cottage at Winthrop, Mass., where he and Mrs. Teal will remain during the run of Niole at the Boston Museum. The piece has made an unmistakable hit there.

HALL.—Ex-Mayor Oakley Hall was given an informal dinner by Stephen Fiske at the Lotus Club a few evenings ago.

TOWNSEND.—Camille Townsend sailed for England last Saturday on the Alaska. She will spend several weeks in London, and will afterward visit Paris, Rome and Venice. Miss Townsend is negotiating with E. J. Swartz for his play, The Governess, which was produced by Eddie Elsler.

POTTER.—Jennie O'Neill Potter will give a matinee in London on Thursday. The pretty American entertainer has met with a good deal of encouragement on the other side.

BUCKSTONE.—Rowland Buckstone sailed for England last Saturday on the Umbria. He will return in August to participate in Mr. Sothern's engagement at the Lyceum.

MANSFIELD.—Richard Mansfield's travesty of an interview with a cheeky reporter in the World on Sunday was a clever piece of satirical burlesque. There was a large grain of truth in his plant, just as there is a large grain of truth in what the papers have said about Mr. Mansfield's well-known peculiarities. It is always profitable to have an opportunity to weigh the exaggerations of both sides.

GILBERT.—W. S. Gilbert has found consolation for his troubles with Sir Arthur in an appointment to a judgeship. He is qualified for the post, inasmuch as he was originally a barrister. It is recalled that Fielding and Talfourd were dramatists before they were promoted to the bench.

BURRESS.—Marie Burress, who has been for several years a member of Frank Mayo's company, will succeed Emma V. Sheridan as leading lady of the Boston Museum next season.

CHASE.—F. E. Chase, who has won a reputation as "The Man who Laughs" in the Boston Sunday Courier, will contribute an article on Nat C. Goodwin to "Actors on the American Stage."

LETTERS TO THE EDITOR.

WHERE THE RESPONSIBILITY LIES.

NEW YORK, June 24, 1893.

To the Editor of the Dramatic Mirror:

SIR.—It may be that a discussion on the subject of theatre orchestras is not of intense interest to the profession at large, but without a doubt there are many who take a personal interest in the matter, so I am persuaded that a reply to the letter on this subject in to-day's issue of THE MIRROR will not be considered as carrying the discussion beyond bounds.

The gentleman who wrote the letter referred to and who rather reflects on the position taken by Mr. Stahl and myself, seeks to convince his readers that the fault lies with the leaders and not with either the local or the traveling managers. He remarks, and with considerable truth, that nine out of ten companies carry an orchestra for nine or ten men, and if there are more in the theatre they are obliged to spend their time playing penny-ante instead of playing the norm.

It is granted that the majority of conductors make their orchestrations for ten pieces, but have they no extenuation? Will the gentleman kindly tell me in what theatre he has played where he found an orchestra that might of his sixteen parts I have played in every city in America and a fair percentage of the smaller towns, and I have yet to find this body of musicians. I make one exception, and that is in favor of the Chicago Opera House, which I mentioned in my first letter on this subject.

It is not a question of laziness on the part of the leader who refrains to make band parts in a large orchestra. It rests on a fact which Mr. West cannot well know, viz., an orchestration made for a large orchestra cannot be played with any musical common sense by any less number of instruments than that for which it is written. If the horns and the 'cello have a portion of the harmony, and there are no horns or 'cello in the orchestra to play it, then it will be readily perceived that the absence of these parts of the harmony leave the *music* incomplete.

I think I can be sure of the support of every leader traveling. Mr. West included, when I say that if the theatres provided sufficient men to play a large orchestra, the leaders would gladly make that orchestration, even though it involved much extra labor.

I reiterate that the fault lies with the managers.

Let them give us orchestras of sufficient size and I will go along with the leaders who will provide all the orchestration necessary.

ARTHUR C. PEEL.

A CURE FOR ADVICE SEEKERS.

LOTUS-CLUB.

NEW YORK, June 24, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Like yourself and most other newspaper men, I am frequently in receipt of letters from strangers, who begin with a compliment and end by demanding a service. The following is a fair specimen of these unfair epistles:

JAMESTOWN, N. Y., June 24, 1893.

I read in THE DRAMATIC MIRROR the account of an interview between yourself and an editor of dramatic criticism. Your opinion would be invaluable to a novice, and, while conscious of the presumption, I have ventured to send you a copy of a play I have just finished, hoping you would consider it worthy of examination.

A word of criticism as to its adaptability would be very gratefully received. Would you also be kind enough to inform me as to how I can bring it under public notice? I would gladly make the changes you suggest if you should find any merit in it to suit the needs of the stage or any actor's style.

My best thanks for even the slightest attention, confident that your criticisms will be just.

JOSEPHINE CROSSMAN.

Of course, as the lady naively admits, such a letter is a presumption. I have no time to read plays, suggest changes, decide as to adaptability and advise how to bring them to public notice. Besides, even if I had the time and yielded to my inclination I should be interfering with the theatrical agents who make a business of such affairs. Years ago, therefore, I was compelled to adopt the following tariff, which I recommend to other sufferers, and the proceeds of which I devote to annual dinners to the *authors' guild*.

Reading play and giving opinion.....\$1.00

Criticism and suggestions.....\$1.00

It is for MacCormick and other dramatists to say whether they think the game worth the candle and whether they will afford the candle. If not, there are agents who will do the same work more cheaply, and there is the good old, inexpensive way of sending a play directly to the manager and letting it take its chance. But it does seem to me rather sharp practice for any dramatist to try to entrap into a premature opinion the very persons whose duty it is to criticize plays when publicly produced. Yours faithfully, STEPHEN FISKE.

THE USHER.



Meet him here - The actor, as it is said - LOVE'S LABOR'S LOST.

A representative of THE MIRROR has gone abroad with several objects in view the chief being to arrange for certain special artistic features that will appear in our next Christmas number.

He has *carte blanche* to engage the services of distinguished Paris and London artists to add in beautifying that number, which I intend shall far eclipse the best that has yet been issued.

It seems a long way off yet, does Christmas, but THE MIRROR, like the great illustrated journals of Europe and America, has found the growth of the annual task so steady that it is now necessary to begin preparations months in advance of the date of publication.

Our pilgrim, by the way, is charged with other important matters, of which the practical results may be expected by MIRROR readers in due course of time.

This week the new copyright law goes into effect.

Nobody seems willing to say how it is going to work. The differences between our act and the English law are distinct, and there will be a good deal of thinking necessary before they can be adjusted—if, indeed, adjustment be practicable.

The Librarian of Congress declines to state his views on the subject, and many inquiries respecting international dramatic copyright matters have gone unanswered.

This foggy condition of things is the natural result of passing a complicated bill designed to meet the requirements of all the classes likely to be affected by it.

The Sells Brothers are making it warm for the Forepaugh and Barnum shows.

They are out with a flaming pronunciation, changing "Mr. McGinnis, *alias* James A. Bailey," with divers and sundry discreditable things.

They state that Cooper, the alleged proprietor of the Forepaugh show, is merely the figurehead of Bailey, the real owner. They charge that he bills the Barnum and Forepaugh circuses in towns he has no thought of visiting, solely for the purpose of injuring other circus concerns. They state that their advertising has been destroyed at divers times by Bailey's employees.

If the statements of Sells Brothers are true—and I do not doubt that they are—they are entitled to the sympathy and support of the press and public in their fight against a monopolistic competitor who resorts to methods that are neither fair nor square.

The death of Edwin Forrest's widow has given our sensational dailies an opportunity to re-tell the story of her domestic infelicities.

One of them actually took the trouble to unearth the testimony of the two-divorce suits and publish a broadside of it on Sunday.

A theatrical scandal that has slept for forty years answers the purposes of some of our delectable contemporaries quite as well as one that has just been snuffed out.

The dead woman's friends, respecting her wish to escape the posthumous notoriety she feared, would ensure, zealously guarded her death from the public knowledge. But in spite of their efforts young Macdonough, of the *Advertiser*, pumped the news out of somebody a week afterward and then the post mortuary journalistic fun began.

All the pitiful details of the old affair were served up specially for our Sunday breakfast, and the rest of the dead and the feelings of old friends were alike trampled in the mire.

Such is the smart journalism of this metropolis. Should we not swell with honest pride when we contemplate it?

But the daily papers did not exhaust their resources for providing theatrical titbits on the Mrs. Forrest matter. They had two other *more* *curious*.

One was an account of the ejection of an "actress" from a Coney Island hotel for certain reasons, and her subsequent indignation thereof.

The second was a story of the arrest of another "actress" who was alleged to have been rubbed in a tub while crossing the

Hunter's Point ferry in company with a strange man.

As a matter of fact, the names of both these women are unknown in the profession, so far as I have been able to ascertain. The incidents in which they were described as figuring were of small importance. Nevertheless, both affairs were set forth *in extenso*, and the word "actress" was conspicuously displayed in the headings without exception.

What relative value Mr. Bennett's paper attaches to genuine amusements as compared with scandals in which a real or bogus actress' name is mixed up may be judged from the fact that it devoted three lines to the opening of Kiralty's King Solomon at El Dorado, and nearly a column to the Coney Island matter.

I observe that my *c. c. s.*, the Kansas City *Times*, the Denver *Republican*, the Philadelphia *Bulletin* and the Boston *Refugee*, all of which cull liberally from THE MIRROR's columns, have latterly neglected to give even occasional credit to the source of these extracts.

Clyde Fitch seems to be unduly sensitive to criticism.

Because a dramatic critic of this city suggested that he might have taken his Frederick Lemaitre from a French play dealing with the same subject, Mr. Fitch hurries into print to protest that he was unaware of the existence of such a play when he wrote his little piece.

This predilection for contradicting every idle mis-statement that finds its way into type is unfortunate. Mr. Fitch is a young man of probity and character, and he would appear to more advantage did he resist the impulse to defend himself against the petty accusations inseparable from an active and earnest career.

It is curious to note the inevitable disappearance of the author's name from any foreign piece that Mr. Gillette adapts.

At first Mr. Gillette's name is attached to the work as adapter "from the German." By-and-bye that saving clause is omitted entirely and the play is boldly announced as "Mr. Gillette's comedy," or "Mr. Gillette's latest farcical-comedy."

That was the course followed with The Private Secretary, All the Comforts of Home and Mr. Wilkinson's Widows—which last Mr. De Mille, it will be remembered, in a speech before the curtain, commended as another contribution to the American drama.

As a matter of fact, Mr. Wilkinson's Widows succeeded because of its original merit, and in spite of Mr. Gillette's dull dialogue. From beginning to end it does not contain one witty or genuinely humorous line.

Its great popularity in this city was due to the remarkably good cast, the cleverness of the plot and the ingenuity of the comic situations.

Beyond changing the *local* and removing the immoral features of the story I do not think that Mr. Gillette changed the piece materially or contributed much of anything to it.

And yet it has been heralded for some time past as Mr. Gillette's comedy.

The London *Stage* tells its advertisers that engagements are frequently lost through neglect to alter the addresses in professional "cards."

It cites several instances in proof of its assertion, showing that unavoidable delays in forwarding letters and telegrams containing good offers, due to the failure of actors to keep their addresses up to date, had caused the loss of engagements representing some hundreds of pounds.

The "cards" that appear in THE MIRROR, with very few exceptions, are not neglected in the manner described. The professionals that insert them know well the importance of having their whereabouts or headquarters constantly before the eyes of all managers, and they are accordingly looked after.

Every wideawake actor and actress in this country will recognize the truth of the *Stage's* assertion that a "card" properly attended to and kept up to date may be the means of securing a valuable engagement, for there are many who, wishing to arrange affairs for future seasons of tours, are anxious to know how to "get at" artists they have in view without going to an agent or making their requirements public.

In England nearly all engagements are effected direct between actors and managers without the intercession of agents, and the majority of actors keep their "cards" standing in the *Stage* or the *Ad* all the year round.

The actor that uses this medium knows that his address is accessible to every manager in the country, and that his name is never lost sight of. The expense is small and the return great.

In course of time, when professionals get fully accustomed to the fact that the "cards" they insert in cards are easily found, the general idea will be to get rid of them.

The second was a story of the arrest of another "actress" who was alleged to have been rubbed in a tub while crossing the

thereby costs them but a trifling sum, the custom will become as popular and universal here as it is in England.

Indeed, there are scores of professionals now that for years have regarded carrying a "card" in THE MIRROR as essential to the transacting of their business.

NO BOYCOTT IN PHILADELPHIA.

Antent the forthcoming appearance on the stage of Mrs. Robert Ray Hamilton, Charles R. Gardner, her manager, said to a MIRROR reporter

"I saw it printed in a certain publication recently that Philadelphia managers have refused to book Mrs. Hamilton—that, in fact, they called a meeting, and agreed not to permit her to appear in their city."

"At the time that this absurd statement was made, I held the contract for her appearance at the Chestnut Street Theatre, which I consider to be the best theatre in that city."

"No other manager in Philadelphia has had the opportunity to book Mrs. Hamilton. I am willing to put up \$1,000 to back what I say. That's fair, isn't it?"

Continuing, Mr. Gardner said: "I have not yet asked for time at any New York or Boston theatre. I know the theatres that I want in those two cities, and I have no doubt that when I want to I can have the time I ask for."

"I am booking my star's season slowly, because I expect to secure better terms than any attraction in this country, except Bernhardt."

NOT IN.

"Are Abbey, Schoeffel and Grau in?" asked a visitor to the office of the firm last week.

"Hardly," replied the man in charge.

"Are they expected in soon?" continued the visitor, who had a bundle of MSS.

"Well—no."

"Where is Mr. Abbey?"

"In Australia."

"And Mr. Grau?"

"In France."

"And Mr. Schoeffel?"

"Somewhere in America—in Massachusetts, I believe."

The visitor left, saying he would return next year.

DULUTH'S NEW THEATRE.

The magnificent new Lyceum Theatre at Duluth, Minn., which is now completed—having been erected at a cost of \$750,000—will be opened on Monday, Aug. 3, by Charles Frohman's stock company from the Twenty-third Street Theatre, presenting Mr. Wilkinson's Widows.

Manager George B. Haycock is entitled to no small amount of credit for the fine list of attractions he has succeeded in booking for the Lyceum. Duluth is the only city Mr. Frohman's company plays—with the exception of Chicago—prior to its return to this city, and it required considerable ingenuity on Mr. Haycock's part to engineer the date.

Among the other attractions booked are Frederick Warde, Minna Gale, All the Comforts of Home, Julia Marlowe, Old Home-stead, County Fair, Clara Morris, The Soudan, Cora Tanner, Carmencita, and others equally strong.

WILL PLAY ONLY THE BEST.

C. H. Garwood, of the Brady and Garwood circuit, and of the Cleveland Lyceum Theatre, sat in Klaw and Erlanger's private office and spoke thus to a representative of THE MIRROR:

"I wish that THE MIRROR would make a correction for me. Your Cleveland correspondent wrote a few weeks ago that the Lyceum would henceforth be conducted at popular prices."

"This is not correct. The Lyceum books only the best that the theatrical market affords. It will be remodeled, and have a new entrance that will cost \$5,000—which the architect, Koehler, says will be the finest in Ohio."

SOLOMON AT EL DORADO.

Last Saturday night a multitude attended the opening of the new resort El Dorado, on the brow of the Palisades opposite Forty-second Street.

The view of the city from the grounds is superb. The park is prettily laid out, and offers ample accommodations for a large crowd.

The first performance of Boossey Kiralfy's spectacle, King Solomon and the Destruction of Jerusalem, went off smoothly and made a favorable impression.

The spectacular features are imposing and the ballet is large and well-disciplined.

Levy and Nathan Franko's band discoursed good music. Except when weather forbids performances will be given every night, and on Sunday afternoon and evening "sauvage" concert, will furnish entertainment to visitors.

GOSSIP OF THE TOWN.

E. G. STONE has re-engaged Edmund Collier as leading man for Lillian Lewis.

ADELAIDE STANHOPE is summering at Stamford, Conn.

C. P. HARDMAN, who is designated as a capitalist, is "thinking about" producing The Merchant of Venice in a spectacular style as T. W. Keene presented Richard III. some years ago.

SATURDAY is a "slack" day, theatrically considered throughout the Summer. Cause: Every second man is getting out of town over Sunday.

PHILIP HAMILTON has shortened False Charms from a two to a one-act play.

A NUMBER of companies are looking for capitalists. In the neighborhood of 500 per cent is offered.

W. A. BRAVO has signed to manage Joseph Grismer and Phoebe Davis, the California stars.

W. C. PARKER has composed a weird waltz, which he has named "The Witch Waltz," in compliment to the play of that name.

The question of salary is no longer a vital point with the actor. The question is: "How many weeks can you take care of me?"

M. A. KARNA, of the defunct English Opera company, has been seen on Forty-second Street. He has not been seen walking where theatrical folk walk.

THE CHARITY BALL is said to have been the most successfully received of the plays presented by Daniel Frohman's stock company at Portland, Ore.

FRANK CHARAT is congratulating himself on the fact that every member of Ully Akerstrom's new company is a singer.

ROBERT S. ONIUS, of Baltimore, is in town endeavoring to arrange for the production of a new play entitled Isabel, la Católica. It is described as an historical drama in four acts, arranged by Francis Parody, of Philadelphia.

The author of The Witch, "Philip Hamilton," is writing a comedy for Marie Hubert Frohman entitled Madeline Barry. Mrs. Frohman will alternate this piece with The Witch next season in order to display the range of her powers.

BARRY JOHNSON goes to Lake George on Wednesday for a six weeks' outing. He has signed to play Jack Holt, the juvenile part in The Great Metropolis, next season.

CLAY CLEMENT will take to the road next season. His repertoire will be The Mountebank, Hamlet and The Bells. His tour will cover the West and South. Mr. Clement says that he has secured one of the best managers on the Pacific coast to take charge of his business affairs.

CHARLES L. DAVIS, better known as Alvin Joslin, informs THE MIRROR that the theatre which is now being built for him in Pittsburgh will be called The Alvin. Mr. Davis has retired from the stage—so far as the art of acting is concerned—and will devote himself to The Alvin. He will be its manager and proprietor. He says that he has booked his coming season with the best class of companies. The Alvin will be magnificent and will cost half-a-million dollars. Mr. Davis is at the Sturtevant House.

NEIL O'BRIEN has been engaged by Charles Frohman to play Major Mallory in the road company that will present Mr. Wilkinson's Widows.

LESLIE FURMAN will play the part of a determined stage aspirant in A High Roller.

JOSEPH DONER has been released by Patti Rosa and has been re-engaged by Mattie Vickers.

JOSEPH HOWARD, JR., will preside at a dinner to be given at the Brighton Beach Hotel Coney Island, to John A. Hennessy, of the Mail and Express.

COLONEL SINN and Cora Tanner sailed by the *Allier* for Europe last Saturday. They will return early in August. The dramatic critics of Brooklyn will enjoy peace and freedom meanwhile.

BRANCH O'BRIEN has received a number of letters and telegrams congratulating him on his engagement to go in advance of Minna Gale. Mr. O'Brien has received from his father, Judge Thomas M. O'Brien, of Colorado, this gratulatory poem:

Ort you've tried to raise the wind,
And if you have a mind to,
You should succeed and ward off neet,
With such a Gale behind you.

ERNEST BARTRAM wishes it to be known that he will play Mr. Firman in Dr. Bill next season.

GRUESOME tales of business done in the Northwest the latter part of the season are told on the Rialto.

H. S. TAYLOR has taken the cream of the exchange business. The only question is, will he retain it? There are rocks and shoals in this peculiar line of theatrical business and it requires a clear-headed, vigilant navigator to avoid them. The great trouble with the exchanges of the past was that their proprietors had too many outside interests in the new

THE HANDGLASS.

Why don't some of our Summer opera companies inaugurate drop-a-dime-in-the-slot-and-set-the-electric-fan-a-going on the backs of the chairs? There's money in it!

† † †

JENKS.—Too bad that Miss Stage-Struck's eyes are affected.

JONES.—I never noticed it.

REINER.—No? Why, she's so cross-eyed that when she cries in an emotional scene the tears run down her back.

† † †

AT A SUMMER HOTEL.

A letter came by the morning's post.
And her dainty cheek grew red,
And she placed it tenderly near her heart
And never a word she said.
And my heart grew sick with a jealous fear,
Though my lips were cold and mute;
But I often learned that the letter brought
Only her bathing suit!

† † †

An operatic company composed entirely of negroes is representing this great and glorious country through the principal towns in Germany. The people over there think they are seeing the native American as he really is.

† † †

SARAH BERNHARDT has just paid \$2,000 American dollars for a tract of land near Paris where she means to build a Summer residence. And yet Francis Wilson has to be content with a beggarly \$15,000 cottage at New Rochelle!

† † †

There are well founded rumors that the ossified man will no longer ossify in public. He is going out of the show business.

† † †

Just about this season of the year you will come across items like this: "Mr. Harold Footlight, the eminent young thespian, is staying at his Summer place in the Highlands." Then you can make up your mind that Harold is stopping at some six-dollar-a-week boarding house and that he owes for his board at that.

† † †

New York will have Dixey next season, and he will be in it.

† † †

THE WALKER.—I hear that Staggeract has secured a lucrative and profitable engagement at a Summer theatre?

WINGERTS.—Yes, he's at a Coney Island hotel. Sings comic songs every night and waits on the table in the day-time. He gets his board for nothing and he made sixty cents in tips first day!

† † †

The ghost at the Park Theatre is one of the latest theatrical sensations. He's a remarkably well-bred ghost, however, and only creeps and sighs wearily through the midnight hours. Some one has suggested that he is the ghost of farce-comedy.

† † †

ONCE. the ex-Tar and Tartar dancer, is advertised now as a young woman whose dancing and posturing had to be suppressed by the management. Nym Crimale remarked that after the suppression she reminded him of a French play in Daly pantomimes.

† † †

Two Actors.

†

"What is your name?" I asked the one
With lowering brow, and eyes of menace.
He turned his pockets inside out;

No use for words—his name was Dennis.

II

"And what your title, worthy sir?"
To his pale cheek came the warm blood.
"Alas! 'tis Summer now," he said,
And bowed his head. "My name is Mud."

† † †

SIGNOR MONACO, the Boneless Wonder, will double up in the Fall. He will travel with Signor Manibone, the Shad Man.

† † †

JACIERS.—Is it true that His nibs has given away his new plaid suit?

JUBERTS.—Yes, the doctor recommended him perfect ease and quiet.

† † †

If you read the papers closely now you will find lots of news like this: "Mr. J. Percy Graham, the genial box-office agent of the *Anaconda* Opera House, has accepted a position as ticket-taker at the Crumpets-by-the-Sea railroad terminus."

† † †

WHAT salary did you offer Miss Highstring for the Summer opera season?

Twenty-five dollars a week and an excursion ticket.

"And what did she say?"

"She told me to guess again!"

† † †

WAVOFF.—Here's a big mistake in this paper, under the head of "Amusement Notes."

KNOWEM.—What is it?

WAVOFF.—They say that Signor High-voice will appear in concert next week. There's nothing amusing about his notes.

† † †

THE LINGERIE MAID.—The young dry goods clerk on a ten days' vacation.

THE STILL ALARM.—The sudden silence that falls upon the hammock corner of the

piazza where the Summer girl is entertaining her beau.

A JOLEY SURPRISE.—A clam in a Coney Island chowder.

A ROYAL PASS.—For a box at the Casino.

THE SCHOOL FOR SCANDAL.—The Seaside Hotel.

ONE TOUCH OF NATURE.—The grip of a salt water crab.

† † †

A NUMBER of opera houses and theatres throughout the country are receiving their annual scrubbing out and window washing. But when the leaves of Autumn are taking on that ruddy tinge that poets delight in, each house will reopen—"after thorough renovating and decorating."

OUR SOUTHERN VISITORS.

Those genial, wideawake and well-known Southerners Frank P. O'Brien, of Birmingham, Ala., and Sandford H. Cohen, made a pleasant call on *The Mirror* the other day. Mr. O'Brien had brought his family North to spend the Summer according to their wont at Asbury Park.

He and Mr. Cohen "swapped stories" for an hour about their journalistic experiences. Mr. O'Brien is the proprietor of the Birmingham *Age-Herald* while Mr. Cohen was formerly one of the editors of the *Atlanta Constitution*. The cities are miles apart, but the two journals have frequently shown an enterprising rivalry in gathering important news.

A \$1,500 house at his Birmingham theatre does not please Mr. O'Brien more than a "beat" at the expense of the *Constitution*. Special trains, detectives and all sorts of devices are brought into play in getting these scoops. Mr. Cohen's story of how the *Constitution* enriched the *Age-Herald* on the "missing witness" story is only surpassed by Mr. O'Brien's unctuous account of the way he turned the *Constitution's* Rube Burroughs "fake" into a howling farce.

All this rivalry, however, is permeated by a spirit of courtesy, and there is perhaps no section where smart journalism of the good old school is practised more pleasantly and more profitably than it is in Georgia and Alabama.

Mr. O'Brien is a member of the Southern managers' association and he is an eloquent advocate of its sound business principles.

"I have no deadheads except the press," said he. "When any friend wants a ticket I buy it for him out of my own pocket. The lithograph-ticket evil is unknown in Birmingham. One attraction gave out lithograph passes in violation of our contract and the manager had to pay for everyone of them in cash.

"I will not play queer shows, or companies that offend public decency. We do not care much for variety fare down our way. We prefer good plays and good comic operas. The South is the best section of the country for theatricals now, and Birmingham is one of the brightest gems in the circlet of prosperous Southern cities."

Mr. O'Brien will remain at Asbury Park with his family during the Summer. His daughter, by the way, has blossomed into a very clever journalist and poet. She writes a bright column for the *Age-Herald*, and her articles and letters are in demand in a number of first-class newspaper offices.

MANAGER FIELD'S PROGRAMME.

The fifty-first season of the Boston Museum, and its twenty-ninth under the management of R. M. Field, will open on Aug. 31 with Henry Guy Carleton's new comedy, entitled *Ye Earlie Trouble*, a Romance of '76. Later in the season there will be produced—also for the first time on any stage—another comedy by Mr. Carleton, called *A Princess of Erie*.

Other plays to follow at the Museum during the coming season are *Lady Jess*, by Sydney Grundy, *Lady Bountiful*, and a new comedy not yet named, by A. W. Pinero; also new plays by Jerome K. Jerome, R. C. Carton (author of *Sunlight and Shadow*), Seymour Hicks, Clyde Fitch and others, including a melodrama on which Henry Pettitt has been engaged for some time.

Mr. Field, accompanied by Mrs. Field, will sail to-morrow (Wednesday) for England on the *Tentonic*. His trip, we are informed, is solely for recreation. He will return to Boston some three weeks before the opening of the regular season.

Mr. Field is not inclined to say much concerning his company, beyond the fact that it will be larger than, and, he trusts, as capable as ever.

Certain important negotiations are pending. When these are closed *THE MIRROR* will be in a position to place on record an admirable list of names for the season of '91-'92 at the Boston Museum.

It is known that the Messrs. Wilson, Dayport, Boniface, Barron, Abbe, Booth, Burrows, and the Misses Clarke, O'Leary, Campbell, Fanny Addison, Ryan and Acres will remain. Among the new-comers will be Marie Burgess, Ida Glenn and Clarence Holt

The usual season of old comedies at this, the only theatre in America where they are now to be seen, except occasionally in single instances, is announced.

We congratulate Bostonians on their standard stock theatre. It is the oldest in the United States. Mr. Field says that during its fifty years' existence it has never known a losing season.

G. B. BURNELL IS CONTENT.

The large frame of G. B. Burnell, manager of the Hyperion Theatre and Grand Opera House at New Haven and of Burnell's Bridgeport Theatre, cast a shadow across the path of a *Mirror* reporter a couple of days ago. Mr. Burnell is always genial, last week he was in especially good spirits.

"Look," he said, "look through this date book!"

The scribe looked through the book and saw the very best companies in the country entered therein.

"Have you anything to complain of?" asked the reporter.

"Nothing. The season just closed is the best I have ever had. The season before, on the other hand, was bad."

"Does your Bridgeport Theatre satisfy you?"

"When I became the manager of that house it was in a desolate and disconsolate neighborhood. Cheap attractions had been appearing there. I quickly changed all that, however. I have brought the Bridgeport Theatre up to a level with the New Haven Hyperion, which means that only high-grade attractions can secure time. I won't open those two theatres to an inferior production."

OBITUARY.

Catharine Norton Sinclair, the widow of Edwin Forrest, died recently at the residence of Henry Sedley, in this city, and was buried beside her sister in the cemetery of Silver Mount on Staten Island. She was born in England, and was seventy-four years old. Her father was John Sinclair, a well known vocalist in his day. In 1837 she was married to Edwin Forrest, while he was making an appropriate tour in Great Britain. In 1840 they decided upon a separation, and Mrs. Forrest applied for divorce, which she obtained in 1852, the court allowing her \$3,000 a year alimony.

She then resumed her maiden name, and after a course of instruction under George Vandenhoff made her debut at Brongham's Lyceum, New York, on Feb. 22, 1852, as Lady Teazle in *The School for Scandal*. That personation was much praised at the time. She subsequently played Pauline to Vandenhoff's Melotte and also appeared as Beatrice to the latter's Benedick. After starring with Vandenhoff in England they made an American tour to California. Then she went to Australia under the management of William Sedley. In 1857 she made her first appearance in London at the Haymarket Theatre as Beatrice. Shortly afterward she retired from the stage, and had been living quietly on Staten Island during the last years of her life.

Lillian Conway died on June 5 at Newcastle-on-Tyne, England, after a protracted and painful illness. The interment took place at Whitley-on-Sea. She was the daughter of Mr. and Mrs. F. B. Conway, who managed the Brooklyn Theatre for a number of years, and was born in Philadelphia in 1858. As a child she went through an apprenticeship of playing small parts in her mother's theatre. Her first role of any importance was as Gabriel in *Evangeline*. Subsequently she made a hit as Louise in *The Two Orphans*, and then played leading juvenile parts for a season at the *Globe* Theatre of Boston. After her marriage to Charles Camblos, a Philadelphia business man, she left the stage but returned to it after she had separated from him in order to support herself and her two children. She organized the Lillian Conway Opera company, but the venture was not a success. Her last American appearance was as Amiens in the open-air performance of *As You Like It* at Manchester. After a severe attack of rheumatism she went to England a couple of years ago to live with her sister Minnie, who had married Osmond Teale. She was a niece of Mrs. D. P. Bowers.

Word reached *THE MIRROR* on Monday that Ernest Sterner, the popular young character actor, died the first week in June at Barbadoes, W. I. He was a member of the Eugene McDowell company. It is not known what was the cause of Mr. Sterner's death. He has done some excellent acting with the McDowell company. He was a general favorite. A monument will be placed over his grave at Barbadoes by his comrades. Mr. Sterner was born in London. The Sterner family came to this country about ten years ago and settled in Chicago. There were three brothers and a sister. Ernest was the youngest. When he came from Chicago to the Lyceum School of Acting he could not have been more than eighteen years old. He quickly showed an apti-

tude for character work. He played Hiram in *May Blossom* during 1885. He was also stage manager for road companies playing *May Blossom*. Then he was recommended to Eugene McDowell by Gustave Frohman, and played with the McDowell company for two years. He played a small part in *The Master of Weebarrow* years ago. During his stay in the West Indies Mr. Sterner sent readable letters occasionally to *THE MIRROR*.

Thomas Fitzgerald died in London last week of la grippe. He was seventy-one years old. Colonel Fitzgerald was a native of this city. He was connected with journalism in various capacities until in 1847 he started the *Item*, a weekly journal in Philadelphia. A few years later it was changed into a daily newspaper, and obtained a large circulation. Colonel Fitzgerald wrote several plays, among which were *Parice, Light at Last*, *Wolves at Bay*, *Tangled Threads*, *The Regent*, *Who Shall Win?*, *Perils of the Night* and *Bound to the Rack*. His remains will be brought to this country. He leaves a daughter and four sons.

Richard Hoffman Andrews, who made his debut eighty-three years ago at the Theatre Royal, Birmingham, England, in *The Blind Boy*, has just died in his eighty ninth year. He gave up acting, however, in 1812, and hereafter devoted himself to the profession of music. He composed a large number of glees and other songs, and became a well known musician, residing for the greater part of his life in Manchester, England.

CUES.

ADRIEN KNIGHT is spending the Summer at Vinal Haven, Me., in company with his old friend, George Robinson.

W. N. LAWRENCE is to manage Janischek's next tour.

CHARLES H. HICKS's illness at Salt Lake City is so critical that his wife was telegraphed for and reached there on Monday.

DANIEL FROHMAN is expected back in this city about the middle of July.

CHARLES FRIDMAN has engaged Alexander Kearney for the Men and Women company.

F. GODEKKE, the Philadelphia photographer, is doing some special work for Piton's stock company.

THE FIVE A's meditate giving a reception to those who have taken part in their benefits.

GUS HARRY to a *Mirror* reporter: "I have now no outside enterprises. I have only my two Ohio theatres. I shall be in New York all Summer—coming in every day from Manhattan Beach. I may get hold of some attractions any day, however."

ALICE MAY has been engaged as contralto for Nellie McHenry's company.

THE LYNX and Sydney Dorham have been engaged for O'Dowd's Neighbors.

The souvenirs given away at the fiftieth performance of *The Tar and the Tartar* at Palmer's on Monday night were beautiful and unique. It will be recalled that the songs of all nations are introduced in the course of the opera. The souvenir consisted of a pamphlet collection of these national airs interspersed with tasteful lithographs mostly treating of military subjects.

LILLIAN RUSSELL's farewell appearance at the gilded Casino will be in *The Grand Duchess*. Sometime in August Indigo, the new operetta, will be produced with Pauline L'Allemand as the bright, particular magnet.

HARRY BERNARD has been engaged to do the advance work for Willis E. Aker's Inside Track company next season.

AUNT OLLIE'S FARM, under the management of William Schroebe, is to open its season in New York on Aug. 24.

H. C. MINER ambled down Broadway on Monday afternoon with half-a-dozen reporters in his wake. Said Mr. Miner to a *Mirror* man: "The new Fifth Avenue Theatre will be opened on Nov. 2 by Sarah Bernhardt, who will play a six weeks' engagement." From another source it is understood that the contractors do not think it will be possible to open the theatre before Feb. 1.

FOREIGN.

ROME.

JUNE 24, 1891.—I have never seen and never read Dr. Bill, therefore I do not know whether or not Dr. Muller is an imitation, plagiarized from the same German source. All I can say is that our Italian Doctor Muller treads on delicate ground—so delicate that it required a Dumas at the lead to save it from sinking in its own particular mine.

Doctor Muller is called upon, in his professional capacity, to attend his wife's lover—unknown to him. Even the lover is unconscious that his doctor is the husband of the woman he loves. During delirium the lover discloses his secret to the husband.

Doctor Muller could then vindicate himself by letting his rival die without further help. His own love and jealousy, indeed, tempt him to do this, but his professional honor is stronger even than his personal feelings, and he saves his rival, but not without telling him who he is. Then the lover invariably vows to restore peace to that noble heart, and determines to make himself hated by the woman he loves (*entre nous*, she does not deserve all these sacrifices of these two men). The lover succeeds, and she, feeling herself abandoned by him, returns to her husband, and her husband forgives her.

This termination does not please the Italian public. It knows too well that the ghost of the lover will ever haunt that feeble, faithless woman's heart.

Perhaps, also, the subject is not developed as well as it might be. The principal interest of the piece is carried on behind the scenes, and there is too much talk, with too little action, in front. Verdict: Failure, and that because a joint of good meat was badly cooked.

Musotte is another failure. Here, however, the translator has much to account for. He has proved traitor to the text, which at times he did not understand. In one instance he translates sage femme (prudent woman) as sage femme (*acconchese*). The rest is on a par with this. Even Italian morals could not stand this—on the stage.

A third failure is Madame Théo's Parisian company. At first every one thought it was that little Dresden china figure, so well known in Paris, that had come to Rome, but the deception was so great that Madame Théo de Balsheim next figured in the hills. The public, however, is so furious over this trick, that the unfortunate Théo (*d'occasion*) has been received with discordant demonstrations. And yet the poor woman is not without a certain talent, and had she appeared without the Théo before her name she might have had a certain success. But the public hates to be deceived, and so poor Théo de Balsheim pays penalty for Théo de Paris.

Signora Busc having absolutely refused at last to play Giacosa's Dame de Châlant in Italy, the rising star, Mariani, has consented to try the part, and the play will be performed shortly in Turin.

In Novelli's Old and New Men, a Count's son falls in love with a low-born girl. The Count is furious and refuses his consent. The poor girl's father, however, who is rich, knows that the Count is on the verge of bankruptcy and offers to save him. The Count has been turned out of doors. The plebeian fortunately has another chance. He is enabled to save the Count's son's life, and this wins the old man's heart. Romeo and Juliet marry at last and may be happy ever after with as many children as they like to share their happiness.

Patrigni Decaduti (Fallen Patricians) is another comedy intended to show the rise of the plebeian race in Italy. It is a picture of pure Italian country life on the mountains. The scene is laid in a little town in a hilly district. It represents the market place, with its chemist shops, church and vicarage, the doctor's house, etc. The subject of the play turns round the loves of the Rector's nephew for the doctor's daughter, and the chemist's apprentice for his master's daughter. The play is a picture of country life in Italy, and pleases accordingly.

Verdi's Falstaff will not be given before the carnival of 1892, I hear, although Verdi is working enthusiastically at it. He should make haste, indeed—for he is already seventy years of age—if he wishes to hear his first comic opera performed.

Plataina's opera, Spartaco, has been secured for the Imperial Theatre of Berlin. It may suit Germans better than Italians. It was too learned for us. We prefer Mascagni's essentially Italian music.

Duke Giulio Litta, lately deceased, was not only a great amateur and friend of artists, but he was a composer of no mean order himself. His first opera was Bianca di Santafiora. Then followed Maria Giaramma, Edith of Lorus, Cardanapalus, Le Passant (taken from Copepe's idyll), termed "a duet," that lasts three-quarters of an hour, but which never tires, being sweetly melodious from beginning to end, and never flags in in-

terest. On the contrary, its fascination does but increase with every note. There is something of Traviata, something of Faust in this love duet between Silvia and Gianetto. The violin of Cremona was another of Duke Litta's successes.

Duke Litta was born in 1822, and was a personal friend of Donizetti, Bellini and Bassini, besides all the later stars that succeeded them. Donizetti and he, especially, were very great friends, and Donizetti was never so "madly" playful than when in Duke Giulio's company. He wrote several songs especially for him, but they were never published. Duke Litta composed entirely at the piano, and rarely wrote a note of music. He would have a secretary—some poor musician—to whom he dictated the notes as he composed them.

Frequently, also, he would make a present of the manuscript to this secretary, and many a popular melody of Duke Litta's composition has thus earned favor under another name.

The Spanish Female Barbier company has found imitators even in Italy, and a similar company is now traveling through Italy. Figaro is Signorina Felicina Crippa: Alimavina, Carlotta Feliciana; Rosina, Maria Hamburg, Basili, Giuseppina Levi, Bartolo, Carlotta Cavalli. The choristers are all women, also the orchestra and conductor. Who shall say that women are not going ahead even in Italy?

Rovetta's new play, The New Lady's Maid, is a complete success wherever it is given.

The genial Gallina, author of the Eyes of the Heart and other popular plays, is writing two new plays. Success is certain, for Gallina's plays are all successes. They appeal to the heart and to the middle classes of society.

Serious People and The Knot are other novelties in the future.

I see that the Italian Dramatic Authors' Society gave permission for two thousand plays to be performed last year, the fees of which amounted to about 50,000 francs.

An old comedy by d'Avino, dating from 1767, has lately been given at Naples, and it is as fresh in dialogue and situations as the newest Italian comedy of to-day. This old play is The Ring. Like many old and even modern Italian plays, the scene is laid in the market place, but here the play begins at daybreak. The stage is filled with country people's stalls containing fish, vegetables, eggs, fruit, etc. Each stall is sheltered by a large umbrella, Italian style. By degrees the various shops begin to open—the butcher, grocer, chemist, barber, etc. The barber has a black bird in a cage outside the door. A café is there, of course, and a public letter-writer, as can still be seen in almost every market place in Italy, even in Rome itself. As a picture of the life of the period, this comedy is really a curiosity, and its dialogue is as bright and witty as its action is quick and amusing. It is far better than half the new comedies that are inflicted on us year after year.

Verga's play of The Cavalleria Rusticana, from which the libretto of Mascagni's opera was taken, has been translated into German, in order to be given in the principal cities of Germany. Il Tristake, not Dr. Tolthunter's Sicilian Idyll lately given in London, is also built on the same subject.

An Experiment Theatre (on the plan of the Théâtre-Libre of Paris) is talked of for Rome, and will be managed by the Dramatic Authors' Society. This is to give a chance to the great unheard. It has not begun representations yet, however.

Italians, who worship Shakespeare even more than Englishmen and Americans worship him, say that those who doubt his authorship are mad, and should be shut up in an asylum. Donnelly finds no followers here. On the contrary he is simply laughed at. "You might as well say that Dante's works were the children of Bacon's brain," say Italians. Shakespeare need not have been a lawyer, to write like a lawyer, nor a doctor to write like a doctor, nor a soldier to write like a soldier. To doubt his authorship on that ground is simply absurd. Far less gifted men than him have written on these subjects and many others, without being one of the profession, or having their authorship doubted.

I have heard lawyers say, for instance, that Miss Braddon might be a lawyer, she is so well up in law, or a doctor, she is so well versed in medicine. Surely if a simple novel-writer can do this much, the greatest genius this world over knew might do the same without being subjected to a nineteenth century critic's cranky imputations. There is not even method in this madness.

The discussion may be a stepping stone to "evidence," but nothing more. This, in any case, is the opinion of every Italian, who has studied Shakespeare and his opponent's 20,000 critics.

S. P. Q. R.

HAMBURG.

JUNE 16.—When we hear and speak of German opera as produced in its home it would be reasonable to expect something of a su-

perior sort, especially as in America we are continually hearing the remark, "Yes, really a most creditable performance—considering it is America."

Of course, the above remark is made by the German-American to whom *Uterland* is the be all and end-all of existence.

So it was with feelings akin to awe that I prepared for Wagner, a German opera house, German singers, and a German *mise-en-scène*.

We started from the hotel and arrived in due season. Having deposited our wraps with a female attendant, who kindly consented to care for them for a consideration, we made our way to our seats.

The curtain rose. The auditorium became dark as night. "Ah," said I, "evidently they think more of the stage picture than of the auditorium." But I thought too quickly, for we sat in solemn darkness during the acts and also during *entr'actes*.

After my eyes became accustomed to the gloom, I discovered that on each side of the stage hung two small kerosene lamps. The management evidently ran to kerosene, as "the treasurer of the Rhein" (it was the opera of Rheingold), was a lump of something transparent, behind which burned another kerosene lamp which Alerich had some difficulty in turning out in time to make his exit and let the Rhine-daughter lament.

Of course we laughed, and were frowned upon by our neighbors who probably thought "Wild Americans," and pitied us.

The opera opened auspiciously, with the exception of the before-mentioned unpleasantness with the treasurer. The soles of the Rhine daughters I have never heard so well sung. Their voices blended perfectly, and gave the music its full significance. The rest of the people were mediocre with the exception of Max Alvary, who gave his well-remembered rendering of Logi, a part which never seems quite the character for a tenor who is associated in one's mind with the romantic and heroic roles. However, it was pleasant to have Alvary before us. It seemed like home, and one does appreciate every link that connects one with that—to me at least—far away continent.

On the following night we heard Frau Lucher as Sieglinde and Frau Klatsky as Brunhilda, in The Walküre.

Both these singers are of the most pronounced German school. They have excellent voices, marred by faulty emissions. Frau Lucher is the greater artist. Her conception of the part of Leiglinda is charming.

To our mind, however, the honors of the evening fell to the Wotan, sung by Herr Ritter, the husband of Frau Ritter Goetz, whom we all remember last season at the Metropolitan. Herr Ritter's voice is a pure, ringing baritone, with an extensive range. He is a very handsome man, although, perhaps, perhaps, a trifle too slight for Wotan, who must have been a man of gigantic stature. Ritter will leave Hamburg shortly to go to Vienna to take the place of the elder Bulz, a singer whom the Viennese have tried for some time to replace.

Our next Wagner opera was Siegfried, with Alvary as the young hero. It is with great sorrow I am bound to admit that Alvary has "gone off" most woefully. The fault which he always had—that peculiar flat way of articulating, which makes a tone colorless—has grown on him, and he is careless and faulty in intonation. No one can deny that his conception and rendering of the part of the "lad fearless and bold," are as attractive as ever. Let us only hope that these faults are temporary, and the singer will try to overcome them.

I have told you of singers and *mise-en-scène*, and kept for the last the orchestra, as that is always of so much importance in the Wagner operas—at least so we have been educated to believe.

Evidently the people of Hamburg are satisfied to take their opera with the clash of cymbals, the banging of drums, and the scraping of violin, together with the most windy of wind instruments. Frankly, the orchestra was the most wretched body of players I have ever listened to. I came away from the opera feeling more patriotic than ever. When I am at home my patriotism is generally mild, but on the continent I feel as if I could do great deeds for my country. In justice to the leader of the orchestra, though, it is only fair to say that he has only been in that position for a short time, and is working nobly to help things on to a better performance.

The next night we heard that the Rentz Circus was going to give a performance a short distance out of town. We went. Imagine our surprise when we heard the orchestra strike up the overture to Stradella and play it remarkably well. We could not help thinking that a change of orchestras would be beneficial to the singers below in the city.

It was a most creditable performance. We were able to give each "act" our undivided attention, as there was only one ring. The circus in America has always been to me a torture, as I find it difficult to look three ways at once.

We were most interested in three acrobats,

one woman and two men, or as the programme had it: *Ein dame und zwei Herren*. It was not so much for the excellence of the work as for the marvelous way in which the woman, clad in an ordinary evening dress of black satin was able to turn almost inside out. How she managed to keep the gown in place was astonishing. We left shortly before the end and, walking down past the many booths, looked in to see what they were selling. We saw, instead of taffy, candy and peanuts, huge strings of sausages, which were being boiled and sold to crowds of well-dressed Germans. Paris.

FOREIGN BODIES.

MARY FORESCUE has decided to take her company to India.

The influenza has run its course with Ellen Terry, who is now fully recovered.

YOUNG HENRY IRVING's début will be made next October at the Garrick in Hale's revival of School. He will play Lord Beaufoy.

THAT much-endured tragedy, The Duchess of Malfi, has been "revised" by William Poel, who expects to present it in London before long.

THE GLOBE, ROYALTY AND PRINCESS theatres in London have been first-class graveyards lately. The "to let" sign hangs on the door of all three.

MADAME LA MARQUISE, a three-act play by M. A. Lemonnier, will shortly be produced at the Paris Ambigu.

THE WHITECHAPEL district of London is to have a new theatre, where "shilling shockers" will delight the refined taste of its residents.

GAEL HAWTHORNE has bobbed up serenely again in the British metropolis at the Standard Theatre with Theodora, her theatrical life-preserver.

THE DANCING GIRL has finished its long and prosperous run in London and Peerbohm Tree and his company are giving Dublinites a chance to see it this week.

CHARLES CARTWRIGHT, who is touring Australia with The Idler, has secured the rights to The Solicitor for that country. He will produce it shortly in Melbourne.

THE LATEST play without words has been written by MM. Cane and Reymond. After its Paris production it will be transplanted to London on September by Gaston Meyer.

FLORENCE ST. JOHN is not above taking a benefit. It will come off on Wednesday at the London Gaiety, when she will show herself to her admirers as Bettina in The Mascarotte.

WHEN Mr. Willard got home he found Mrs. Willard exhausted from overwork, so he relinquished his idea of appearing in London and settled at a quiet Kentish village for the Summer.

DAVID CRESIDE MURRAY and Hugh Foster have written the book of a new comic opera composed by Florian Pascal. It is named The Dunmow Flitch.

HAWTHORNE has shared Washington Irving's popularity with English readers, and now one of his stories has been dramatized and presented, under the title of The Poison Flower, at a Vaudeville matinee.

LENORE PROUDHOMME has passed its tenth night at the Prince of Wales' Theatre. Flowers were distributed among the audience. The souvenir business is beginning to "catch on" in London, it would seem.

SAUVE FREIXON is going to try to put a stop to the unauthorized representations of copyrighted plays by English amateur societies by prosecuting the guilty ones hereafter. This particular form of piracy is commoner on the other side than it is here.

REINHOLD'S new play in verse is in five acts. The scene is laid in Ravenna in the fourteenth century. The title is Par la Glorie. The drama was read to the members of the Comédie Française the other day. Monet-Sully, Bartet and Dudley all have strong parts in it.

THE REVIVAL OF FORMOSA'S DRURY LANE was not peculiarly successful, and a revival of Drink, with Charles Warner in his famous character of Coupeau, has taken its place. Manager Gus Harris, by the way, has secured the English rights for the naughty vaudeville, La Demoiselle du Telephone, now running at the Paris Nouveautés, and he will produce a clarified adaptation of it.

SOON second thought has caused Augustus Harris to decline, with thanks, the candidacy for an aldermanic vacancy recently tendered to him. He excuses himself on the plea that he will have to leave London next year in response to a request from the Princess Metternich, in order to direct the Italian Opera in Vienna during the Musical Exhibition.

The fad for writing pieces around historical and literary characters continues. A son of the celebrated artist Frith has written a one-act piece of which Molière is the central figure. The scene is laid on the date of his death, which occurred immediately after the brilliant production of La Malade Imaginaire. George Alexander will present the little play and impersonate Molière.

IN OTHER CITIES.

BOSTON.

Niobe remains the centre of attraction in the city. This unusually bright comedy is breaking all Summer records at the Museum and everyone is delighted with the piece. As one who has seen the piece remarks: "There is almighty with every word." Abbott and Teal are more than satisfied with the large business which their production has done here, and have settled down for a pleasant Summer in Boston, as the piece is to be continued at the Museum until Aug. 15.

Large audiences still continue the rule at Music Hall, where the promenade concerts, under the direction of Adamowski and Arunberg, are now nearing their close. Several prominent vocalists are to be heard in solo numbers during the few remaining weeks. A Strauss night was one of the features of the week of Aug. 7.

This is the last week of the preliminary opera season at Austin's Palace Theatre, where Pinotino is being given. Cast: Sir Joseph Porter, Jerry Slattery, Captain Corcoran, F. J. Linklater; Ralph R. Lister, Roger Harding; Dick Deadeye, T. K. Eggle, Hobie, Little Larose, Little Buttercup, Ethel Bartlett, and Josephine, Bessie Gray. As Tom Bowring, John Redmond introduces a capital horn solo. Great hits are made by Roger Harding and "Sister," the talented tenor and soprano of the co.

Divette is being given by the opera co. at the Grand and Royal. Cas. Oliva, Marion Chester, Montague, Abel Vincent, Countess, Hattie Arnold, Velma June, May Greenville, Capt. Mermaid, Warren D. Lombard, Valentine, Joseph W. Smith, Duke of the, Francis W. Wooley, Marqued, G. P. Thomas, and Coquelicot, Milton Aborn. Richard Stahl's Sand Pasha was given a capital production week of Aug. 7, with new scenery and elegant costumes.

Sandokan Bind is being given at the Grand Museum by Lethorne's Boston co., headed by Miss Freeman and Katherine Robert.

Elaborate changes are being made at the Pompeian Amphitheatre to get the place in readiness for the opening of Paine's pyrotechnic spectacle The Fall of Pompei which is to take place July 4. With all but one of the regular theatres in the city closed this entertainment will be sure of a large patronage throughout the Summer.

Mr. and Mrs. Ben Teal have been the recipients of a great deal of social attention during the first part of their stay in Boston. Mrs. Teal was entertained by Lieutenant Cuthbert and other naval officers on board the "Maha."

Every newspaper man in the city was present at the Press Club's reception to Alexander Salvini, one of the features of the musical and literary entertainment was the singing of several baritones soloes by John F. Wloriski, who is still at work upon the score of his new comic opera.

Jerry Slattery, the popular comedian of the opera co. at the Palace Theatre, gave his performances under trying circumstances week of Aug. 7. His father was seriously ill and died during the week. Out of respect for Mr. Slattery the ladies and gentlemen of the opera co. sent a magnificent floral cross and a large crown of flowers.

Isabella Coo will join the Niobe co. during the latter part of its engagement at the Museum.

The season at the Grand Opera House, which was brought to a close on June 27, was by far the most successful one in the history of this popular house. Manager Mansfield, to whose skilful direction a large part of the prosperity of the house is due, reports that it will be dark only six weeks and that it will reopen Aug. 10 with The Midnight Alarm. A remarkably strong list of attractions has been booked for next season, among them Cora Tanner, Frederick Paulding, Shenandoah, Dr. Bill and Natural Gas. The staff of the house will be much the same as during the past season.

4 members of the Niobe co. are looking forward to the long engagement which is to be played in New York beginning Aug. 10. Arrangements for the second co. will be completed in a few days.

Barry Kelly has signed a contract to travel with the Park Kenner co. again next season. As soon as his part in "Music Girl" finished her engagement at the Palace Theatre, he will go to Asbury Park, where he will complete the play which he is engaged in writing, and which is an unusually strong piece.

Miss Gray has made a great hit at the head of the opera co. at the Palace and her artistic interpretation of the principal soprano character has added greatly to the success of the preliminary season.

Edward Pawtont's new musical composition, "The Niobe Waltz," is played every evening with great success at the Museum.

J. B. McEltrick has completed the plans for remodeling the Gailey and Bijou, building a large theatre on the site of the present house, but work will not be begun until Fall.

Genevieve Beauman is to pass the Summer in Boston and vicinity.

R. W. Field sails for Europe next Wednesday to complete the negotiations for new plays at the Museum next season. He will undoubtedly return loaded down with manuscripts of the new pieces which will be done in Boston for the first time in this country.

C. H. Smith has nearly completed his arrangements for his Evangeline co., which is to play a fortnight's engagement at the Boston beginning Aug. 10.

For the remainder of the hot weather the Palace will be devoted to specialty performances, but in September Bessie Gray, Jerry Slattery and the other members of the opera co. will return to this theatre and play for the entire season.

CINCINNATI.

The final week of an altogether prosperous season at Harris' was devoted to the Two Orphans and Sea of Ice as presented by the Acme Theatre's company. Mattie Marshall and Birdie Ostrander in the former play assumed the roles of Henrietta and Louise in satisfactory style, and the Messrs. Trelegan and Theodore and Cora Harvey gave excellent support. The Sea of Ice was presented June 25 for the remainder of the week.

Manager George Baker, of Harris', pleaded guilty June 23 to six charges of violating the Sunday theatrical law, and in the first two cases fines were assessed by Judge Greig amounting to twelve dollars and costs in each case. In the third the penalty was fixed at fifteen dollars and costs, while in the fourth eighteen dollars and costs was the aggregate. The final cases involved an expenditure of twenty dollars and costs each, the entire cost aggregating one hundred and forty six dollars. In the poetic language of Tony Pastor, Manager Baker "is sorry it ever occurred," but next season he proposes to claim his rights as an American citizen to trial by jury.

Manager John H. Havlin returned to the metropolis with the bookings for his Cincinnati, Chicago and St. Louis theatres almost completed.

The regular season at Silver Grove was opened on June 23.

Manager Harry Rainforth and his estimable wife were among the attendants at the Zoo concert.

W. S. (Smiley) Walker, the clever little advance agent of Annie Pixley's co., is summering in Cincinnati.

Manager Louis Bollenberg, of the Pike, contemplates a number of decided improvements in that house between now and the season's opening.

Will Clifford, an actor of some local repute, is acting as ticket-taker during the season at Silver Grove.

The possibility of any spectacular entertainment at the Campus during this season is exceedingly slight though the Order of Cincinnati will take some action in the matter at its forthcoming meeting.

Private advices from Robinson's Circus report that the show is doing an excellent business.

Ada Glasson, of this city, is prima donna of a troupe singing at the Schlitz Park in St. Paul.

The closing of Harris' 27 practically winds up the season in Cincinnati.

PHILADELPHIA.

The third week of the engagement of the New American Opera co. was ushered in June 26 by an unusually good revival of the perennial Trovatore. The performance was made brilliant by the singing of several of the principals, and the audience, which was a large one, manifested its approval by enthusiastic applause.

The chorus sang with confidence and correctness and the orchestra was well controlled.

It was, beyond question, the best interpretation of the work heard here in years. Fast was given, with Payne Clarke, the new English tenor, in the title role. He was engaged to fill the vacancy caused by the unfortunate accident to Signor Montegriffo. Mr. Clarke has a good voice, especially in the upper register, and made a very favorable impression. Business good. The same co. July 4.

At the Park Theatre, a large audience enjoyed the revival of Aminta 22 by the Pauline Hall Opera co. It was put on in first-class style, not only as to principals, but in all the details of chorus, ensembles, costumes and orchestra. Encores were frequent, and the chorus for female voices in the choral singing four times, and even then demanded.

At the Grand Avenue Theatre, The Mikado was advertised for 22, but was not presented, the theatre being closed indefinitely. Manager M. B. Snyder has severed his connection with the house, and it is rumored that C. A. Bradenberry, of the People's Theatre, is also to have the forward.

At the South Street Theatre, it was intended to open a Summer opera season 22, but that had to be abandoned, and The Two Orphans was the attraction for the week. Business fair.

The Bijou and the Casino are still open, and are drawing fair sized audiences.

SAN FRANCISCO.

JUNE 21, 1892.

The Lilliputians continue to fill the Baldwin at each performance, regardless of the fact that every one is talking about the coming of Daniel Frohman's Charity Ball on. This is their third week and next week will close the engagement of the little ones. Charity Ball follows, opening 27.

Forgiven, with Frederic Bryant as Jack Diamond, supported by L. R. Stockwell, Ethel Brandon, Fanny Young, James Wilson, James Ward and Nick Long was presented at the Alcazar. Mr. Bryant was cordially received, but when stocky Mr. Stockwell appeared the applause was so enthusiastic and prolonged that the play was greatly delayed. Between the acts in a chat with my good friends, Managers George Wallenrod and W. H. Willey, they gave me the following information regarding the season just closing at the Alcazar:

"We opened our Winter season Aug. 22, after being closed six weeks to make necessary alterations and improvements and by the way it was the first time in the history of this theatre that it has ever been closed since it first opened, during which time the orchestra and dress-circle was raised some two feet at the rear, the balcony extended forward and more boxes put in, making eight of the handsomest boxes of any theatre in the United States. Together with all this the stage was greatly improved and the entire theatre newly frescoed and painted. Incandescent lights are now in every part of the house, on the stage, and in the dressing-rooms, making the Alcazar one of the best appointed theatres in this country. It has always been the policy of the management to have the prices within the reach of all thus making for it the reputation of being the family theatre of San Francisco. The season opened with Wife for Wife after which in rapid succession were presented The Fugitive, A Man from Maine, The Boys of Hazlewood, Woman Against Woman, The Magistrate, 22, 23, Pique, Led Astray, Turned Up, Rough Diamond, Her Attorney, A Night Off and The Exile. During the Spring a number of comedies and farces have appeared.

With the improvements of the Alcazar came a larger patronage and the theatre's business has been one of great prosperity. We have now about concluded our engagements for the new season which this year will commence in September with The English Rose, and have every reason to expect a still greater business than any preceding year.

The Bush Street Theatre was more largely attended last night than any other house in the city. The Limited Hall was the cause of it, and Manager Charles Hall was delighted.

Mrs. Constance Parkes Fiske, of this city, wrote the libretto, and Mr. J. A. Zender, of Kalamazoo, Mich., composed the music of Nenio, a new opera which was presented for the first time last night, at the Tivoli Opera House. Mrs. Fiske sang one of the principal female roles and the Tivoli co. rendered strong support.

The Men and Women co. are in their closing nights at the California. Lewis Morrison will open in Faust next Monday.

The Bush Street Theatre management have taken the Grand Opera House for next week, opening 22 with Bradly's Bottom of the Sea co.

John L. Sullivan, Charles Erin Verner, Felix Hanev, George W. Larsen, Lue Rose, Grace Orrillie and others will appear for James J. Corbett's benefit at the Grand.

There was a memorable performance of Diplomacy here in 1877. In the cast were Frederick Wardle, Harry Montague, Shannon, Carroll, Jeffreys Lewis and Maud Granger.

Ramsay Morris went East yesterday. Barry Meyers has resigned and Robert White is the new treasurer at the Alcazar Theatre.

Al Morrissey has returned from Los Angeles. Willard Lee left for Atlantic City last week.

Mark Thall had a very large benefit Monday night at the Alcazar Theatre.

Miss Jenie Stockmeier is the child actress of the Tivoli Opera House and is making rapid strides in her career as a prima donna.

Emma Ahrens has arrived, and after doing the interior watering places, Monterey, and Coronado Beach, will give a few concerts before she returns East.

Old Dan Rice will give a one ring circus some time this Summer, and then take it home to the Australian colonies.

Eva Randolph, who was formerly Miss Jacobs of San Francisco, has been appearing in the model scene from the Clemenceau Case this week with The Faun, at the Bush Street Theatre, and has been received very cordially.

Clifford Wilkins, Frank Hoogs, and Robert McBurnie enjoyed a very large benefit at the Powell Street Theatre last Saturday night. The play was Ticket of Leave Man.

Laura Mulick is booked to appear as a baritone soloist with Thatcher's Comedy co. for next season.

Mrs. Arnold and Rose France will go to New York to-day via Panama.

It is a matter of considerable pride to the average European to read of the still further honor attending Manager Al Hayman, who has been elected to the Board of Trustees of the Actors' Fund of America.

I am pleased to hear that Messrs. Dencke and Loeffel will convert the Powell Street Theatre into stores. As a theatre it is not a credit to the city, and I trust the architect who designed it will never be allowed to plan another theatre.

Johnnie Williams, the once "never idle comedian, has joined and will go East with the Fiske co. He is playing Jack Cassaway.

E. J. Bloom will shortly retire from Herrmann's interests here and go East.

The pretty home of Edward Swift, in Alameda, has recently been the scene of some very pleasant reunions of his friends in the dramatic profession.

Mr. Swift is a capital host, and people who go there once want to go again. Joseph Gottlob, Mr. Swift's assistant treasurer, sometimes wishes that he was not quite so popular.

"Jim" Corbett, our local pugilist, has returned from Thatcher's Minstrels after a pleasant and successful experience around the Sound cities in the North.

He said that Miss Kuhne Beveridge may join Lewis Morrison's Faust co. after their Faustian season. This is the young lady I spoke of in a previous letter wherein I omitted to mention that she is the grand daughter of ex-governor Beveridge, of Illinois. She is a beautiful woman.

PITTSBURG.

The quiet that reigns around this city theatrically is increasing day by day. Even business is at low water mark, owing to our great building trades strike, now in its seventh week.

Harris' Family Theatre, the only house now open in the city, offered only a Farmer's Daughter for the week ending June 26. The Two Orphans 22.

The Great Western Band will give concerts, under the auspices of the Duquesne Traction co., weekly at Highland Park.

The Bryan W. King School of Dramatic Culture gave three performances at the Grand Opera House 22-23, which were largely attended and very successful and flattering to the ability of Prof. King.

Manager Wilt, of the Grand, is once more among us, after a short trip to the metropolis. He said he

made excellent bookings for next season while in New York.

Our promised Pompeii does not seem to materialize.

As a prediction for next season's business I would say that it must necessarily be large, as our whole city and much undiscovered country is covered by rapid transit street railways, which makes theatrales an easy matter.

All our theatres will open early in August.

Amusement hall is still undergoing repairs.

According to rumor the old Standard Theatre was to have been demolished ere this, but, while the theatre site is tenanted, the building still remains standing, and is not replaced by the beautiful business block that was promised.

CHICAGO.

The heat of Summer is upon us at last, and the cool evening breezes from Lake Michigan do not penetrate the interiors of the theatres, hence there is a degree of discomfort in witnessing the various performances that only their exceptional quality can overcome.

The weather has had no bad effect on the attendance at Hooley's, where the Daly co. has presented many of the past successes, including A Night at the Opera, Taming of the Shrew, As You Like It, 22-23. At every performance the house was crowded and the week's engagement was equal to any that the co. ever filled here. The County Fair week of 22-23.

Abdul has been witnessed by large and delighted crowds at the Opera House. Changes and improvements are constantly being made. A new addition to the co. this week is Eddie Fox, who has arranged his grievance with manager Henderson, and will have a part in which he can shine. As a spectacle in which more than ordinary attention has been paid to the music, great credit is due Mr. Bachelor for his work in that direction. Some of the songs and airs are already being hummed and whistled over town. Some indefinitely.

Belle jeans shows no abatement in attendance, and Mr. Vicker's is nightly filled with a laughing and sympathetic crowd. The claim of Edward Eggleston, author of The Hooley Schoolmaster, that the play had been stolen from his story, "Koxy," and the arrest of a female stenographer who was taking down the piece in one of the boxes, created a new interest.

Mr. Eggleston asserts that some of his scenes and language are identical with his book, but so far Mr. Arthur has not deigned to reply to the charge of plagiarism.

Same week of 22-23.

A Straight Tip closed a very prosperous season at the Columbia, and will be succeeded this week by Mr. Wilkinson's Widows.

Ada Gray was seen in East Lynne at Havlin's and will have a part with favor.

Alfredo co., including John T. Burke, Sidney Price, Alphonse Fitz Allen and Marie Celeste, presented The Wages of Sin at the Academy of Music. The theatre will close for a short period.

The fifth performance of Blue jeans at McVicker's Theatre was marked by the presentation of a handsome souvenir to every patron on the evening of 22.

The Summer open-air spectacle, A Night in Pekin, in which 200 people are employed and \$1,000 worth of fireworks are used, began 22 at Washington Park. Paul of London is the manager.

KANSAS CITY.

The concert of the Schubert Club at the Cosmopolitan, June 9, was a well attended and enjoyable affair. An excellent programme of music was well rendered and the proceeds were given to the Retail Clerks' Association.

Prof. N. DuShane-Cloward has organized a local opera co. and will present the Chimes of Normandy 22-23. Considerable outlay has been made for elaborate costumes and effects.

Wonderland continues to draw a fair patronage, the bill consisting of curios and freaks.

CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK. — **GREENWOOD PARK THEATRE.** Patience was the opera during the past week, and to say it was well sung, would be putting it mildly, for the opera has never been better mounted and rendered in this city. The Banthorne of Alexander Clark was especially good. The attendance during the week was only fair. Owing to the great distance of Greenwood Park from the heart of the city Manager Quarles decided to open with the same co., his regular theatre The Capital, the opening opera being Pinafore at 2, to be played during the entire week, popular prices prevailing. On the opening night the co. had a good house and presented the opera in a good manner. Again Alexander Clark, as Sir Joseph Porter carried off the honors. Fatman Dard as Josephine, Laura Delmore as Hebe, Eda Moreland as Buttercup, and Henry Leon as Dick Deade were also very good.

CALIFORNIA.

LOS ANGELES. — **GRAND OPERA HOUSE.** Dark June 22, under the management of F. A. Owen, manager of Bangor Opera House) gave an enviable entertainment. They will close their tour of this state at Bangor 2, and open next at Ashbury Park, N. J., July 27. Thomas E. Shea, who is a favorite here, will be 25-27 in repertoire. His season opened in Bucksport 2.

BUCKLAND. — **OPERA HOUSE.** Frost and Fans June 22-25 in repertoire. Business fair, co. good and capable of handling a higher class of plays than the ones presented. Thomas E. Shea co. 2-4.

Moore. Bigelow and Cook's Stock co. 2-4.

FARWELL HALL. — **GERMAN'S MINSTRELS.** 2-26 good business.

MASSACHUSETTS.

LYME. — **GOSSEIN.** Manager Charles E. Cook is now engaged in looking after the interests of our local baseball nine, having recently been appointed manager. Mrs. James F. Rock is visiting relatives in this city.

HAVERHILL. — **ACADEMY OF MUSIC.** Dark. During the Summer new scenery will be added and a complete renovation will take place. **ITEMS.** J. C. Rockwell's Pavilion Theatre of ten weeks, opened June 22. They are presenting Hazel Kirke, his Partner, Silver King, streets of New York, etc. The performances are fully as good as many amateur affairs, and one or two of the co. better than some amateurs.

MICHIGAN.

ALBION. — **WALIZ OPERA HOUSE.** Clarence E. Holt and co. closed a very successful week engagement. Business is good.

BELLSDALE. — **ARENA.** Bowdrie and Stellehier's Circus June 22 to good business.

BAY CITY. — **GRAND OPERA HOUSE.** A new stone walk is being laid in front of the Opera House, and some extensive repairs are being made in the interior, which will add greatly to its appearance when completed. The foyer will be refurnished, the retiring rooms refurbished, new carpets laid and more comfortable chairs will adorn the boxes and loges. The stage and dressing rooms will also be looked after, and with such work as repapering, repainting and new curtains it will present a handsome appearance. New scenery will also be added, and the use of gas in the border and footlights will be discontinued and incandescent electric lamps substituted. A fireman will be kept on guard on the stage during all performances, placed at convenient intervals about the stage. Long lengths of hose are connected ready for an instant's notice in case of fire. All will add to our already popular place of amusement, and a good business is anticipated next season.

MINNESOTA.

DULUTH. — **TEMPLE OPERA HOUSE.** Prof. Herrmann June 18, to well-filled houses. His tricks are of a high order and his mechanical accessories the latest and most novel, while his work proved that his hands had lost none of their old time cunning. The performances were of a bewildering nature and there were none present who could not find in the programme much to startle and amaze. His sparkling humor, his marvelous dexterity of hand and rapidity of movement were a never failing source of amusement and astonishment. Kanonka 22, 23 to fair houses. The scenic effects and stage mechanisms were a succession of surprises and there were many special features that were excellent, notably the wonderful dancing of Mlle. Bertotto and the marvelous acrobatic feats of the Marions.

ITEMS. Kanonka closed season at Minneapolis 1. They remain there for two weeks only while they retouch their scenic effects and take a short vacation preparatory to going out again. They open the next season at Sioux City July 1. Coming attractions at Temple Opera are McFarland's Corner 22, 23 to a large audience. The Summer opera season will open for twelve nights and four matinees with the Boston Opera co. — Next season opens Aug. 10 with The Hustler. Manager Miller, of Temple opera, has recently erected some 500 feet more of bill boards in the best advertising quarters of the city. This will give him something over 2000 feet of space for advertising purposes and enables him to cover the ground pretty thoroughly.

ST. PAUL. — **METROPOLITAN OPERA HOUSE.** The Wilbur Opera co. presented Fra Diavolo June 22 to a full house. An excellent performance was given and the entire cast did creditable work. The popularity of this organization is increasing weekly and the fine performances given by them are certainly deserving of it. — **GRAND OPERA HOUSE.** The stock co. gave Forget-Me-Not 21 to a large and appreciative audience. Jeffreys Lewis appeared as Stephanie and she is certainly a most valuable acquisition to the co. Her delineation of the character of the adventuress was a magnificent performance, and that the audience appreciated it was proven by the thunderous applause which rewarded her. Harry Mannall as Sir Horace was excellent, as was Minnie Radcliffe as Anna Verney. The work of Walter Hale as Barratian and Logan Paul as Prince Malcott was extremely good. Streets of New York 22, 23. — **PARK THEATRE.** Frederick Rock's co. appeared in The Clemenceau Case and were greeted by a good house. The performance was a satisfactory one. Mr. Rock as Pierre gave a truly good performance. Jessamine Rodgers was excellent as Lou and her work stamp her as a remarkably clever actress. Jenine Lee was an admirable Countess Dubromirski and the rest of the cast rendered fair support. Same bill all the week.

MINNEAPOLIS. — **LYCEUM THEATRE.** The Shaw Opera co. gave the Mascotte to a large audience June 22. The performance was spirited throughout. Hilda Thomas made an unqualified hit as Bettina. Alonso Hatch was a capable Prince Freddy. — **GRAND OPERA HOUSE.** The Corner Grocery played to fair business 22. **BLOW OPERA HOUSE.** Jacob Litt's excellent stock co. presented The Streets of New York to the capacity of the house 22. Play and co. were enthusiastically received. Jeffreys Lewis joined the co. 22. She appeared in Forget-Me-Not 22.

ST. CLOUD. — **OPERA HOUSE.** Rentzow's Jolly Pintinthers turned people away nightly at popular prices June 18-22. Mr. Sweet's Below Zero made a hit.

MONTANA.

HELENA. — **MING'S OPERA HOUSE.** Lewis Morrison in Faust to very poor business June 18. Herrmann to fair business 19-21.

MISSOURI.

SEALDALE. — **GOSSEIN.** The John D'Ormond co. arranged to open Forest Park Theatre June 1, failed to appear to give any reason therefore. Sealda Lodge No. 2, B. P. O. E. will institute a lodge of the Order at Hannibal or leaving here on special train accompanied by the Sealda Military Band. They will be banqueted at Park Hotel and be taken on an excursion to Quincy by the Lodge of that city the next day. The elk special will be appropriately decorated and will be a "swell" turn-out. The participants are in pleasurable anticipation of the trip.

MARYVILLE. — **ARNOLD'S OPERA HOUSE.** The Sissonian Musical Comedy co. to a small house June 18. Little Pauline Saxon in her specialties received much applause. Spenser Comedy co. 22-25 in repertoire. This practically closes the season in this city, except when a date is made with me wandering co. Manager Arnold's regular co. 22-25 to book the best of attractions.

ST. JOSEPH. — **TOURIST OPERA HOUSE.** The Koenigstine troupe, which will be here for a week, by persons who furnished material and audience to the original projectors and managers of the company will be engaged for the Summer season.

tions at the islands open 22. Florence Hamilton, of the Pavilion co., is in town. Frank Foss, of the Jed Prouty co. and his charming wife, are enjoying the sea breezes at the islands. The stage-struck young ladies were out in full force during the final performances of the Portland stock co. and flowers were in order. Victoria North met with an accident during her second night's engagement. One of Lothrop's actors has at last reached the goal where he considers himself beyond criticism and resents it most forcibly. Poor boy! Competition will be lively enough between the theatres, the Gardens and the Pavilion, and the cleverest manager will win. — **BARNUM'S CIRCUS.** is being heavily billed. The closing performances of Western Justice panned out small pecuniarily, although the feminine portion went into ecstasies over some handsome gowns worn by Miss Rose.

BELFAST. — **OPERA HOUSE.** German's Minstrels June 22, under the management of F. A. Owen, manager of Bangor Opera House) gave an enviable entertainment. They will close their tour of this state at Bangor 2, and open next at Ashbury Park, N. J., July 27. Thomas E. Shea, who is a favorite here, will be 25-27 in repertoire. His season opened in Bucksport 2.

BUCKLAND. — **OPERA HOUSE.** Frost and Fans June 22-25 in repertoire. Business fair, co. good and capable of handling a higher class of plays than the ones presented. Thomas E. Shea co. 2-4.

Moore. Bigelow and Cook's Stock co. 2-4.

FARWELL HALL. — **GERMAN'S MINSTRELS.** 2-26 good business.

MASSACHUSETTS.

LYME. — **GOSSEIN.** Manager Charles E. Cook is now engaged in looking after the interests of our local baseball nine, having recently been appointed manager. Mrs. James F. Rock is visiting relatives in this city.

HAVERHILL. — **ACADEMY OF MUSIC.** Dark. During the Summer new scenery will be added and a complete renovation will take place. **ITEMS.** J. C. Rockwell's Pavilion Theatre of ten weeks, opened June 22. They are presenting Hazel Kirke, his Partner, Silver King, streets of New York, etc. The performances are fully as good as many amateur affairs, and one or two of the co. better than some amateurs.

MICHIGAN.

ALBION. — **WALIZ OPERA HOUSE.** Clarence E. Holt and co. closed a very successful week engagement. Business is good.

BELLSDALE. — **ARENA.** Bowdrie and Stellehier's Circus June 22 to good business.

BAY CITY. — **GRAND OPERA HOUSE.** A new stone walk is being laid in front of the Opera House, and some extensive repairs are being made in the interior, which will add greatly to its appearance when completed. The foyer will be refurnished, the retiring rooms refurbished, new carpets laid and more comfortable chairs will adorn the boxes and loges. The stage and dressing rooms will also be looked after, and with such work as repapering, repainting and new curtains it will present a handsome appearance. New scenery will also be added, and the use of gas in the border and footlights will be discontinued and incandescent electric lamps substituted. A fireman will be kept on guard on the stage during all performances, placed at convenient intervals about the stage. Long lengths of hose are connected ready for an instant's notice in case of fire. All will add to our already popular place of amusement, and a good business is anticipated next season.

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THE RUDIMENTS.

It was not until one night last week that I saw Martha Morton's charming play of American life, *The Merchant*. It is long since I was as much interested in the presentation of a new play. I thought *The Merchant* a strong play when I hastily read it, but in the acting it surpasses my expectations. The interest never flags during the progress of the entire three acts, and then there is a virility in the piece one would not expect in the work of a woman. This virility is the more refreshing in consequence of our having heretofore generally looked in vain for genuine virile strength in the American society drama.

The excellence of the impression the piece makes is, however, in some measure due to the manner in which it is played, for as a whole the presentation is very satisfactory.

One personation interested me specially—that of Myrtle Vanderstyle by Viola Allen. I doubt whether we have another actress that could make as much of the part certainly we have no one that could make more of it. Both in utterance and in action Miss Allen is admirable. Her action seems to me quite faultless, and her utterance is excellent, though she does now and then misplace an emphasis. She says, for example, "He has no right to appeal to your forbearance," which would mean that he may have a right to do something else to your forbearance. *Not appeal*, but *right* is the word. I take it, that should be brought into the foreground.

There is no one else in the cast of *The Merchant* whose playing I am so much inclined to find fault with as I am with that of the gentleman that personates Carroll Cotton Vanderstyle. It is never pleasing to look at an actor that has the appearance of being uncomfortable and no actor ever has the appearance of being comfortable whose hands seem to be in his way. There is only one place for an actor's hands when he would not express something with them, and that place is then where gravitation takes them when the muscles of the upper extremities are completely relaxed. There is no exception to this rule. If an actor would not appear to be thinking of his hands, he must let them fall limp at his sides when he does not employ them to emphasize some thought. Mr. Miller sins in good company, and plenty of it—in that of Mr. Barrymore, Mr. Mansfield, Mr. Ramsay, Mr. Keloy, and many others.

The actor that puts his hands now in his pockets, now on his hip, now behind his back, and soon, has yet to learn one of the rudiments of his business—the art of doing nothing, of keeping still. Nothing should be done by the actor that is unpremeditated, unseasoned, that is not intended to express something. Nothing is, or can be, artistic that is not the product of intelligence. All else is mere haphazard.

Mr. Miller has some little authority for making the *s* long in *patent*, but he has no authority for making the *s* soft in *trans-action*.

Mr. Cotton, it would seem, would conciliate all the authorities when they differ in their accentuations. He accents both the first and the second syllable of *concentrate*.

Mr. Forrester has no authority, as far as I know, for accenting the second syllable of *ordeal*, and certainly he has no authority for pronouncing *atch, ketch*.

There is no one in *The Merchant* cast whose pronunciation is more vulnerable than is Miss Lander's. There is a long list of words that this winsome young woman does not pronounce according to any recognized authority.

"If you're going to feel badly about it," says one of Miss Morton's characters. Now, if one can feel badly, one can feel sadly, or madly, or gladly?

Another of Miss Morton's characters asks: "Why did you not tell me you were financially embarrassed?" We are embarrassed *pecuniarily*, not *financially*. The latter is a much misused word.

If there is much in the performance of *The Merchant* to interest and edify, there was little to do either in another performance I recently saw—that of *The Veiled Picture*. Here was done a deal of mispronouncing and bad reading. Charlotte Behrens, whom I first saw some years ago, is as innocent of any knowledge of the art of delivery now as she was then. Miss Behrens has many advantages for the stage, but never can she be more than she is unless she learns to read. She has, as yet, not got far enough to know what there is to know. She is one of many whose self-estimate would be much lessened by a little study in the right direction.

As for the mispronouncing done by the members of the cast of *The Veiled Picture*, a good half of it was done by Foster J. White, indeed. I should have thought Mr. White's pronunciation the worst I have heard on the stage of late, if I had not chance to hear Robert Benedict at the matinee performance of his *Meadowbrook Farm*. If Mr. Benedict knew how badly he mispronounces English, and he has any laudable pride, he would never appear in public.

ALFRED AVES.

GLEANINGS.

CART P. GILMOUR is spending the Summer at Cape May, N. J.

E. P. MYERS is has been added to the staff of Robert Morrow's Providence Opera House. Mr. Myers will be the advertising agent of the Theatre.

BENNY FALCON's song, "The Old Country School House," has just been published. Some one who has heard it says that it is pretty.

L. E. LAWRENCE has been engaged as stage manager for Joseph Haworth. Mr. Haworth, by the way, went to Cleveland last week.

JAMES O'NEILL left his homestead at New London for three days last week. He came to New York to hear a play read. He accepted it.

SHERMAN BROWN, the manager of the Davidson Theatre and Academy of Music, Milwaukee, came to town, bag and baggage, last week for the Summer. Mr. Brown is alert—which means, in the vernacular of Broadway, that he is a hustler.

THE Mr. Wilkinson's Widows company left for Chicago on Saturday night and opened at the Columbia Theatre on Monday. The farce will be played there for five weeks, at the expiration of which term, the company will return to Proctor's for the "preliminary" season.

JOSEPH MEALEY has been engaged to play *Teddy* in *The Little Tycoon* next season. Mr. Mealey and the Little Tycoon know each other well.

A STATEMENT that Charles Frohman has contracted with the Republican National Committee to star the Republican candidate for President next year is denied.

OUR fact gatherers glean from the theatrical agencies that theatres in the Eastern country are already pretty solidly booked.

WENNS HENDERSON, New York representative for David Henderson, of the Chicago Opera House, wants it to be distinctly understood that no one except David Henderson has the right to produce *The Crystal Slipper*. Has anyone else professed to have the right?

JESSE GOLDTHWAITE has been engaged for *The Cadi*. Miss Goldthwaite is a pretty soubrette who also happens to be clever.

CHARLES FROHMAN drove his horse "Bess" from Stamford to New York in five hours last Sunday. This would be quick time for any one else than Mr. Frohman. As to the horse, it is a member of the dramatic profession, having appeared in *Shenandoah*.

THE rumor that Arthur O'Neill, manager of the Charleston Opera House, South Carolina, has secured the right to present *The Tar and the Tartar* South of Washington and West of Chicago, has been denied.

GEORGE KEECH is corresponding with Lillie Langtry with the hope that the star may be induced to again tackle the American public during the season of 1892-93.

BEN SISKY received a cable from London last week wherein his partner, Marcus Meyer, conveyed the information that Agnes Huntington has decided to come to this country next season. Her tour will begin on Oct. 15. Miss Huntington will present Paul Jones, Fatinitza and a new opera which she is dickered for now in London. The season will last about four months. Miss Huntington expects to open her new theatre in London in April.

AN excursion steamer which makes a daily trip between Philadelphia and Cape May gives the passengers a theatrical entertainment in the form of a farce called *The Four Month's Scheme*.

JOHN A. LEAHY, who is now connected with W. J. Benedict, of the Ohio circuit, will go in advance of James Reilly in the Broom-maker. The season of this attraction will open on Aug. 24 at Pittsburg.

MRS. EDMUND RUSSELL, the Delsartian, has written a book on the "yawn." Mrs. Russell asserts that we don't yawn enough. She asserts that the yawn is a good thing and should be cultivated. This may be Mrs. Russell's way of urging us to go to her lectures. Still, if she had ever sat through a performance of *East Lynne* at the Halatope Opera House she might take back the statement that we don't yawn enough.

ALEXANDER SALVINI's success in Boston was unexpectedly great. The Press Club entertained him on Tuesday afternoon of last week.

IRENE KENT will summer at Atlantic City. So will Bertha Weiby. The two actresses will have no cares during the hot months other than to take care of their gowns which they will wear on tour next season.

THE company to support Cora Tanner in *Will She Divorce Him?* next season includes Harold Russell, Ada Dwyer, S. K. Chester, Annie Chester, Mrs. S. A. Longman, J. H. Browne, Ernest A. Foster, O. H. Barr, J. K. Hutchinson, Beverly W. Turner and Charles Diehl. The business end will be looked after by William T. Grover and C. D. Hess.

EDWARD M. FAVOR and Mrs. Favor (Edith Sinclair) have been re-engaged by J. M. Hill to play their original parts in *Ship Ahoy* next season. They are spending the Summer at their home in Rutherford, N. J.

CART HASWELL will play the Earl in *Little Lord Fauntleroy*, which will go out—as usual—next season.

THE PAY TRAIN company is complete. It includes Florence Bundley, W. H. Peterdast, H. J. Hirschberg, John J. Sheehan, Thomas Flynn, J. C. Fenton, George E. Heck, Heister Kutz, Charles F. Cooper, Fred T. Dixon, C. S. Raum, Lillian Alexander and Nellie Franklin. Charles Dittmar will be musical director. The Dittmar Brothers are proprietors of this company, and E. M. Gottschold is the business manager.

GUSTAVE FROHMAN spends five hours each week day on the Long Island Sound boat. This is the only vacation he gets, and it doesn't amount to much after all, for he sits in his favorite nook abaft (or, perhaps its afloat, most of the time, and reads the MSS. of new plays there just as neat and legible as can be.

IT IS JAMES O'NEILL'S PROPERTY.

IT has been published in the papers that Alexander Salvini has been playing Monte Cristo with the consent of James O'Neill, and that he was playing the Fechter version. I desire through your columns to notify the public that if Mr. Salvini is playing the Fechter version, he is playing it illegally, as it is the property of Mr. James O'Neill, purchased by him from Mr. John Stetson. In addition to the above facts I desire to call the attention of the public that Mr. Alexander Salvini, during the early part of May, wired to Mr. James O'Neill and requested that he be allowed to play his version of Monte Cristo and also asked him the loan of his manuscript. To this Mr. O'Neill wired reply regretting that he could not consistently accommodate Mr. Salvini, and declining to allow him to use the play. Now, it does seem that a young man starting out in life with promise, would not resort to such methods and would suppose that if Mr. Salvini wanted a play he would do as other managers and actors have to, purchase what they want and pay for it instead of taking the property of others. I am not aware how Mr. Salvini got the manuscript and do not know whether he is playing the Fechter version or not; however he has allowed the papers to publish the fact that he was playing that version and also with the consent of Mr. O'Neill.

Mr. O'Neill will have Monte Cristo in his repertoire, and will play it during the coming season where managers want it. I regret to be forced to warn the public that no one but James O'Neill is authorized to play the Fechter version of Monte Cristo.

SANFORD H. COHEN,
Manager James O'Neill.

HALF RATES TO THE NORTHWEST
VIA B. & O. RR.

On account of the Convention of the Young People's Society of Christian Endeavor at Minneapolis, Minn., July 9 to 12, the Baltimore and Ohio Railroad Company will sell round trip tickets to that city from all stations on its lines from July 6 to 8 inclusive, at the low rate of one fare for the round trip. These cheap rates are not restricted to delegates, but are open to the general public. Tickets will be valid for return journey on trains leaving Minneapolis July 12 to 15 inclusive. Those desiring to remain longer can do so by depositing their tickets for safe keeping with the Agent of the terminal railroad at Minneapolis until they wish to begin their return journey such date not to be later than Aug. 26, 1893.

SUMMER EXCURSION TICKETS.

To all Northern and Eastern seaside, lakeside, and mountain resorts, as well as to Deer Park and Oakland, The Virginia Springs, Niagara Falls, Luray Caverns, Gettysburg, and to all points, in fact, where people gather in search of health and pleasure, are now on sale at all Baltimore and Ohio Railroad ticket offices at greatly reduced rates. These tickets will be sold from June 1 to September 30, and are valid for return passage until October 31. Before selecting your route or resort consult B. & O. Summer excursion book in which shortest routes and lowest rates via "Picturesque B. & O." to all resorts are given from points on that road East of the Ohio river profusely and artistically illustrated. This book can be procured free of charge upon personal application to ticket Agents, B. & O. RR. Co., or you can have it mailed to you by sending name and address with 7 cents in stamps to C. A. Scull, Gen'l Passenger Agent, Baltimore, Md.

FANCY DYEING AND CLEANING.

Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended to. Goods forwarded. Discount on company work. *Lord's Dyeing*.

and Cleaning Office, 23 East Fifteenth Street, near Broadway.

DATES AHEAD.

Managers and Agents of traveling companies will take us by sending their date, making them come to each as Friday.

DRAMATIC COMPANIES.

A SOCIAL SESSION: Spokane Falls, Wash., June 21, 22, Missoula, Mont., July 1, Butte 2-4, Anaconda 6, Helena 7, Bozeman 8, Billings 10, Miles City 11.

AN IRISHMAN'S LOVE: Cincinnati, Ohio, June 22, July 4.

A STRAIGHT TIP: Chicago, Ill., May 22—indefinite. BOTTOM OF THE SEA: San Francisco, Calif., June 24, July 4.

BLUE JEANS: Chicago, Ill., May 22—indefinite.

BALLET THEATRE: Portland, Conn., June 21, 22, 23.

CORNER COMEDY: St. Cloud, Minn., June 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

SAK CENTRE: Duluth 2, Brainerd 2, Fargo 6, Winona, Minn., 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

Wahpeton, No. Dak., 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

Crookston 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

Dayton 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

Pembina 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

Winona 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

Winnipeg 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

EDWARD STAR COMEDY: Roanoke, Va., June 22, July 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

EDWARD GERALD LEWIS: Fort Collins, Colo., June 22, July 1, Greeley 2-3, Cheyenne, Wyo., 7-8.

GEORGE C. STALEY (A Royal Pass): San Francisco, Calif., 20, July 11.

GARRET THEATRE (Chase and Dickinson): Waterloo, Ia., June 22, July 4.

GARDNER AND RICHARDS: Ludington, Mich., June 22, July 4.

GERMAN LILIES: San Francisco, Calif., June 22, July 4.

HARDEE AND VON LEER: Langton, Eng., June 22, July 4.

HARRY ARNOLD: Denver, Ind., June 22, Rensselaer.

ISAAC PANTON: Centreville, Ia., June 22, July 4.

JOSÉPHINE CAMERON: Whitman, Mass., June 22, Cottage City 2-3.

JOHN DORMONIC: Webb City, Mo., June 22, July 4.

KATE EMMETT: Tacoma, Wash., June 22, Victoria, C. 2, July 4.

KATE EMMETT: Tacoma, Wash., June 22, Victoria, C. 2, July 4.

KATE EMMETT: Spokane Falls 2-3, Missoula 2-3, Helena 2-3, 18.

Lewis Morrison: San Francisco, Calif., June 22, July 4.

LIMITED MAIL: San Francisco, Calif., June 22, July 4.

See the new Managers' Directory with our
MANAGERS' DIRECTORY.

THEATRES.

BOWLING GREEN, MO.
BALISTER OPERA HOUSE
POLLARD and M. STINSER, Managers.

This house has just undergone and is one of the handsomest in the State and has all the modern improvements. Bowing Green has a population of 2,000, and is on the main line C. & R. R., and St. L. & S. R., and a first class show town. Now booking seats for 1892-93.

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The above is a portrait of Little Lottie, who in private life is known as Charlotte Mathews, and, although only ten years old, has been five years on the stage. Her first appearance was in *Forgiven*. Frederic Bryton happened to be boarding in New York, in the same house with Little Lottie, and was struck with the child's animation and fascinating ways. He needed just such a child in his company, and persuaded the mother, Mrs. Martha Mathews, who had been a widow for some years, to let him launch Lottie on a stage career. After that Lottie played the child's part for two seasons in W. H. Powers' *Ivy Leaf* company. When *Ferncliff* was produced at the Union Square Theatre the season before last she appeared as the child that is carried off by the eagle, and subsequently disappeared in that manner about five hundred times. Mrs. Mathews has not settled with what company she will place Lottie next season.

E. D. Gaiswood, manager of the Eleventh Avenue Opera House, Altoona, Pa., made a brief visit to this city last week.

J. T. MAGUIRE, for many years the treasurer of the Fourteenth Street Theatre, and recently treasurer also of the Bijou Theatre, has resigned his position at those houses.

Rose Coghlan has bought a powerful, handsome nag which will make its first appearance on any stage on the first night of Dorothy's *Dilemma*.

Lia Peasey has signed with Hallen and Hart to play the part of Rose Leed, formerly assumed by Mollie Fuller.

Joseph J. SULLIVAN will play his original part of Denny Dolan in *The Black Thorn* next season. William Moore, George Hawley, Gracie Chase and Helen Martelle have also signed for the same company.

John Drew's name now comes fourth on Dr. Daly's playbills and advertising.

HARRY COURTAULD was taken by the police to Bellevue Hospital on Friday last. He was suffering from alcoholism and four broken ribs. He had come to this city from Boston earlier in the week.

FRANK RICH intended to take out *The Fugitive* next season, but he has changed his mind and will manage *The Irish Corporal* instead. Mr. Rich says that this attraction will play first-class houses.

MILLION NOBLES relates an amusing incident of his Western tour last season. Mr. Nobles wished to present *The Phoenix* in a certain town in which he had already appeared in *From Sire to Son*, and he wrote the manager to that effect. To his surprise he received a telegram in reply requesting him not to play *The Phoenix*, as a repertoire company had presented it for two nights the preceding week, and it would be no novelty to his patrons.

CORA VAN TASSELL has declined an offer to go with *The Little Tycoon* as she prefers her engagement in *Asleep and Awake*.

JAMES W. HARKINS, JR., says that his new melodrama *The Fire Patrol* is completed. In the piece a fire patrol wagon will be introduced, but Mr. Harkins avers that the piece does not depend for novelty upon that bit of realism.

CHARLES E. COOK, manager of the *Musée* at Lynn, Mass., has been given control of the Lynn baseball nine, which belongs to the New England League.

The annual report of the New York Lodge of Elks shows a membership of 331, and a cash balance of \$9,175. From now on to Sept. 20 the Lodge meetings will be held only on the first Sunday of each month, social sessions to follow.

HENDERSON'S Opera company, which was to have filled last week at Cronheim's Theatre in Hoboken, broke up the opening night, no performance being given. The manager left the company with salaries two weeks in arrears.

A CATHOLIC JOURNAL DISCUSSES THE WITCH.

It is an unusual thing for a play to awaken the interest, much less the approval, of the religious press which, as a rule, gives no attention to particular dramatic productions. *The Witch*, however, as played by Marie Hubert-Frohman, has attracted the earnest attention of the *Catholic Review*. In an editorial article it examines this work from the church standpoint, thereby setting a practical example in discrimination and acumen to many of its sectarian contemporaries. The entire text of the article in question is reproduced below, in *fac-simile*:

Vol. XXIX.—No. 24.

THE CATHOLIC REVIEW.

Rev. JOHN TALBOT SMITH, Editor
NEW YORK, JUNE 13, 1892.

A STRIKING INSTANCE.

IS America the habit of forgetting or laying aside one's religious belief for six days of the week, and of eliminating religion altogether from politics, teaching, commerce and other social pursuits has led to a curious and almost ridiculous state of things. The supposition is that everything and everybody notable in any department are non-Catholic until accident reveals them as attached to the living Church. We meet with a successful firm which caters to the Protestant public in particular and we find its manager a Catholic. We find a successful Protestant journal with a Catholic advertising agent, a Protestant firm printing Catholic books and securing Catholic trade, inferior plays brought out by Catholic managers and played in theatres owned by Catholics, the agnostic press of the country dependent on Catholic editors and reporters; Catholic stockholders in journals noted for their professional bigotry, Jewish firms using half their strength to Catholic managers. The list is lengthy, as well as curious. It has been completed up to date by the production of a Catholic play from the pen of a Protestant author, played with success on the metropolitan stage.

The play is known as "The Witch," and its chief author is a Protestant. It is a romantic drama, and its five acts are five pictures of life in Salem and the Indian wilderness two centuries back. The subject matter is the witchcraft era of the Puritan colony, and the author's aim has been to hold up to public scorn and ridicule the superstition of the Puritan time. The heroine is a Catholic, and with the exception of the priest all the other characters are Puritan. Two Catholic characters, no matter how prominent, do not make a Catholic play. It is the tone of the drama, the spirit and language of the work which astounds and delights the Catholic listener that a purely Protestant mind could conceive and execute the task. The first act opens at the mission of St. Blaise among the Mohawk Indians, log chapel and presbytery making the scene. Monasteries appear in a costume which at once recalls Monastic *Immaculate Conception*. The girl is in pure white, with blue mantle and flowing golden hair, and the explanation of the costume is that she made it herself after studying a copy of the famous picture in the little chapel. Of women she knew nothing save that the Indian nurse had taught her. A young Puritan visiting the mission becomes her accepted lover after a spirited appeal from the priest in favor of the religious life, for which he had intended her. The tributes of both priest and Puritan to the sanctity and reasonableness of convent life are as sincere as unexpected. The marriage closes the first act.

Salem village, the witches' prison, the Salem courthouse, and the gallows hill are the scenes of the four acts following. Monasteries having come to Salem, is arrested as a witch, tried and condemned to death, and led to the gallows, only to meet the reprieve sent down from Boston by the Governor. On her arrival in Salem her Indian guide and friend is killed on the streets while defending her against the soldiers. Bending over his dead body she takes the crucifix from her girdle, kisses it reverently, and places it on his breast before she is led away to jail. In the trial scene she relieves in Catholic language the superstitions of her judges, and defends her right to her own beliefs. In the scaffold scene it is Father Amos who comes in cool and calm with the reprieve. Not long ago *Joan of Arc* was produced on the metropolitan stage by Maxine Marmur. The play was crude and sensual, the acting bad, and the leading character might have been *Black Eyed Susan* as far as Margaret Marmur was concerned, yet every character was supposedly Catholic, the period was Catholic, and the dramatist had few restrictions in reproducing Catholic customs. As a Catholic play *Joan of Arc* was a failure and *The Witch* is a success. Without offending Protestants the author has succeeded in producing a play more Catholic than any Catholic dramatist would venture to make any work of his at this time and in this country.

The lesson is ardent and striking. Catholics are now a days everywhere, and have achieved eminence in every department. They are novelists, essayists, poets, journalists, and for the most part they have felt compelled to hide their Catholicity, and let no man of it be seen. Is it not evident they have carried things too far? Is it not clear that truly artistic work in most departments will be appreciated at this time, when a Catholic play wins success from mixed audiences. The stage is commercially the most sensitive of institutions. A critic condemns a play. Catholicity is not a trifling, and when a mixed audience accepts such a play as "The Witch" with delight, when ministers commend it for its beauty, is it not evident that Catholic artists can do more good outside of controversy, and in more open ways than they have been following? They should be encouraged to try new methods. Their thanks are due to Mr. Harkins for his beautiful play, and to his daughter, Mrs. Frohman, for her excellent acting of it. Quite unconsciously they produced the work, and they have been delighted beyond measure by the marked appreciation it has received from all classes of people of every degree of education.

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